

United States Department of the Interior
National Park Service

SENT TO D.C.

5/9/2001

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Indian Hill Manor and Farm Historic District**

other names/site number **Charles C. Barrett House**

2. Location

street & number **6901-7057 Kishwaukee Road** _____ Not for publication

city or town **Rockford** _____ vicinity

state **Illinois** code **IL** county **Winnebago** code **201** zip code **61109**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide locally. (_____ See continuation sheet for additional comments.)

William L. ... / SHPO
Signature of certifying official

5-8-01
Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (_____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Indian Hill Manor and Farm Historic District
Name of Property

Winnebago County, IL
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property
(Check as many boxes as apply)
 private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)
 building(s)
 district
 site
 structure
 object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing
<input type="checkbox"/> 6 <input type="checkbox"/>	<input type="checkbox"/> 0 buildings
<input type="checkbox"/> 1 <input type="checkbox"/>	<input type="checkbox"/> 0 sites
<input type="checkbox"/> 5 <input type="checkbox"/>	<input type="checkbox"/> 5 structures
<input type="checkbox"/> 10 <input type="checkbox"/>	<input type="checkbox"/> 0 objects
<input type="checkbox"/> 22 <input type="checkbox"/>	<input type="checkbox"/> 5 Total

Number of contributing resources previously listed in the National Register **N/A**

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
N/A

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6. Function or Use

Historic Functions (Enter categories from instructions)

DOMESTIC/single dwelling
DOMESTIC/secondary structure
AGRICULTURE-SUBSISTENCE/storage
AGRICULTURE-SUBSISTENCE/agricultural field
AGRICULTURE-SUBSISTENCE/animal facility
LANDSCAPE/garden
LANDSCAPE/forest

Current Functions (Enter categories from instructions)

DOMESTIC/single dwelling
DOMESTIC/secondary structure
AGRICULTURE-SUBSISTENCE/agricultural field
LANDSCAPE/forest

7. Description

Architectural Classification
(Enter categories from instructions)

Colonial Revival
Craftsman
Other: Hobby Farm

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Ceramic tile**

Walls **Brick**

other **Wood-weatherboard**
Asphalt

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance **1916-1918** Significant Dates **1916-1918**

Significant Person (Complete if Criterion B is marked above) **N/A**

Cultural Affiliation
N/A

Architect/Builder
Bradley, Charles Wyman

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository **Rockford Public Library**

10. Geographical Data

Acreage of Property **257.5 acres**

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing		
1	16	323310	4672395	3	16	324200	467 1170
2	16	324000	4672290	4	16	323230	4671170

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

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11. Form Prepared By

name/title **Julie A. McKeon**

organization **Historic Certification Consultants**

date **December 15, 2000**

street & number **82 Forest Lane**

telephone **847-640-7509**

city or town **Elk Grove** state **Illinois**

zip code **60007**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **Mrs. Lucile Smeja**

street & number **6901 Kishwaukee Road**

telephone **847-864-6217**

city or town **Rockford** state **Illinois**

zip code **61109**

name **Tim Farrell**

street & number **6960 Horizon Drive**

telephone

city or town **Rockford** state **Illinois**

zip code **61109**

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Property Owner continued

name **Tom Kalousek, Winnebago County Forest Preserve**

street & number **5500 North Rock Drive** telephone

city or town **Rockford** state **Illinois** zip code **61103**

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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INDIAN HILL MANOR AND FARM HISTORIC DISTRICT

SUMMARY

The 257.5 acre Indian Hill Manor and Farm Historic District, which during its period of significance was under one ownership, is located in Rockford, Illinois. The district lies in the south central part of Winnebago County in northern Illinois in unincorporated Rockford. It is situated to the south of the Rock River, just west of its confluence with the Kishwaukee River. The district lies on all four sides at the intersection of Kishwaukee and South Bend Roads. Today it consists of three separate sections, all originally owned by Charles C. Barrett. The first section, which is made up of 61.5 acres, contains the 1916-1918 manor house, coach house, formal garden, woods, and a small crop field. There are two non-contributing storage barns. This part of the district lies to the southeast of Kishwaukee Road, and to the northeast of South Bend Road.

The manor house and coach house were designed by Charles W. Bradley of Rockford, Illinois. Although predominantly Colonial Revival, the manor house and coach house contain Craftsman design elements. The manor house retains excellent integrity as an example of early twentieth century Colonial Revival. There have been no additions or alterations to the exterior of the house. The interior of the manor house, which also has excellent integrity, contains most of its original Colonial Revival and Craftsman features. The coach house retains its original exterior design elements and features, though it has a 1986 side garage addition. The address of the manor house and coach house is 6901 Kishwaukee Road.

Across South Bend Road, to the southwest of the manor house and grounds, is the second section of the district. It consists of a 146.5 acre working farm that is still in operation. This section has a c.1875 vernacular farmhouse and numerous contributing outbuildings. These consist of a summer kitchen, a corn crib, a milk house, two silos, a horse, and a dairy barn. The farmhouse has been re-sided but retains its integrity both structurally, and in its c.1918 floor plan. The contributing outbuildings have excellent integrity. There are three non-contributing buildings, an automobile garage, a swine house and a storage barn, in this part of the district. The address of the farm is 7057 Kishwaukee Road.

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INDIAN HILL MANOR AND FARM HISTORIC DISTRICT

The third section of the district, which consists of the remaining 49.5 acres, is now part of the Winnebago County Forest Preserve District and is called Indian Hill Forest Preserve. It is located across Kishwaukee Road to the northwest of the manor house and the working farm.

CONTRIBUTING RESOURCES

THE MANOR HOUSE

Exterior

The 61.5 acre section of the district, on which the 1916-1918 manor and coach houses are situated, is located at the intersection of Kishwaukee and South Bend Roads. The land in this section of the district slopes gently down to the bank of the Kishwaukee River. The manor house sits atop the highest point in this section and is immediately surrounded by 11.5 acres of primarily open lawn. The coach house is to the south of the manor house. The remaining acreage consists of approximately 41 acres of woods and six acres of crop field.

This section of the district is relatively secluded from the public view because of the number of large, full growth trees that screen it from both Kishwaukee and South Bend Roads. The property can be reached from two driveway entrances. One is on Kishwaukee Road. This entrance is marked by two tall square red brick entrance posts. Each post has a concrete cap and a large concrete sphere atop it. The driveway, which is gravel, connects the manor and coach houses. The drive traverses southeast up a slope to the top of a small rise of the land to the manor house. When it reaches the manor house, it curves southwest running directly across the front of the house. At the west corner of the house the driveway forks, with one drive going off to the right, the other continuing to the left along the southwest side of the house. After a short distance later, the two drives meet briefly, then split again. The drive to the left turns to the southeast and continues past the coach house for a short distance where it splits again, terminating at one of the storage barns. The drive to the right turns southwest and terminates at South Bend Road. The second entrance, on South Bend Road, is flanked by a pair of 1916-1918 tall square red brick and concrete posts that match the two posts located at the Kishwaukee Road driveway entrance. Both piers at the South Bend Road entrance have an inscription that reads "Indian Hill Manor" carved in their concrete caps.

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INDIAN HILL MANOR AND FARM HISTORIC DISTRICT

The Colonial Revival house, whose front elevation faces northwest, was built 1916-1918. The house has 24 rooms and sits on a raised basement. The L-shaped plan consists of a large 2 ½ story main block and a two-story service ell. The service ell is attached at the south end rear (southeast) elevation of the main block of the house. The northeast elevation, which overlooks the formal garden, has a one-story screened porch. On the southeast (rear) of the house, on the inside corner of the "L", is a two-story corner extension that contains a breakfast room and butler's pantry on the first floor, and an enclosed sleeping porch on the second floor.

The house is built from wire-cut brick of several colors including black, grey, orange and red. The colors are used randomly but they are laid in a Flemish bond with pink mortar joints. Wood trim includes roof cornices, brackets, and door and window surrounds.

The house has a variety of wood window types and configurations. Double-hung windows with 6/6 and 6/9 configurations are the most common. There are 3/3/3 triple-hung windows in the breakfast room. All double and triple-hung windows have poured concrete sills. There are multi-light casement windows in the second floor sleeping porch and the roof dormers. With the exception of the windows in the corner extension, all first floor and basement windows in the main block of the house are topped by splayed-arch lintels. All second floor windows directly meet the bottom of the frieze. The basement windows are all two-light awning windows.

The main block of the house and the service ell have hipped roofs covered with green ceramic barrel-vaulted tiles. Both have overhanging eaves with beadboard soffits and lapped weatherboard friezes. The main block of the house has wood eave brackets in some areas of the frieze. There are wood-sided roof dormers on the main block; each dormer has a hipped green tile roof with overhanging eaves and beadboard soffits that match the main roof. There is a copper gutter and downspout system that is attached to the outer edges of the hipped roofs.

The front elevation of the main block of the house faces northwest and is four bays wide. The outer two bays project slightly from the main wall. The main entrance is slightly off-center to the right (west). The entrance has an elliptically-arched portico that sits on a two-step concrete stoop. The portico canopy has a beadboard ceiling and is supported on each side by a freestanding wood Doric column and a flat engaged pier, both with concrete bases. The wood entrance door and two wood sidelights are topped by an elliptically-arched fanlight with spider web muntins. The entrance door is wood and has a single tall light and a short bottom panel. Each sidelight has eight lights and

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INDIAN HILL MANOR AND FARM HISTORIC DISTRICT

there is a paneled section at each bottom. Directly above the fanlight is an elliptical arch made of two rows of header-coursed bricks. An eight-sided wrought-iron light fixture hangs in the center of the portico ceiling. Directly above the front entrance and portico entrance is a pair of 6/9 double-hung windows that light a second floor bedroom.

Immediately to the north (left) of the front entrance are two pair of six-light casement windows topped by a single splayed-arch lintel. The windows light the main staircase and are located between the first and second floor. Each of the staircase window panels has six lights, two small square lights at the bottom and the top, and a single rectangular light in between. Each pair of the staircase windows has a twelve-light fixed transom window. There is a wood planter box with wood corbeled brackets directly below the windows. Directly below the staircase windows, and slightly above grade, is a pair of six-light casement windows. These windows light the lower section of the main staircase that leads from the first floor to the basement.

The projecting outer two bays are identical and each has a grouping of three, 6/9 double-hung windows, one on the first floor and one on the second. Each window grouping is centrally-located within the bay, and there is decorative brickwork in a rectangular pattern in the walls between the floors.

On the front of the house are three centrally-located roof dormers with wood-sided walls, and hipped roofs covered with the same green barrel-vaulted ceramic tile as the main roof of the house. Each dormer has a pair of eight light casement windows. Directly below the dormers, the frieze of the main roof is bracketed.

There is a raised grass terrace that extends from the west to the north end of the front (northwest) elevation, and across the northwest side of the screen porch. The terrace has a concrete retaining wall with a concrete balustrade set in between short brick rectangular posts with concrete caps. The terrace has three flights of steps including one on the northwest side in front of the main entrance. The other two are located at each end of the terrace. All three flights of steps have brick knee walls. Ornamental concrete urns sit on top of the kneewalls.

A one-story wood screen porch is located on the northeast (side) elevation of the main block. The porch overlooks the historic formal garden, and originally had a view directly to the Kishwaukee River. The porch has a flat roof with overhanging eaves, a lapped weatherboard frieze, and copper box gutters. It is made up of wood-framed screens

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panels with six wood columns, four at the corners and two located on the northeast side equidistant from the corners. Five of the columns are Doric, the sixth is a six-sided wood column on the north corner with no Doric features. There are two exterior screen entrances to the porch, one on the northeast side that is centrally-located and has a single door. This entrance is accessed from a short flight of concrete steps that lead to the formal garden. A second entrance with two doors on the northwest side, with two doors, accesses the grass terrace on the front of the house. The porch can be accessed from the interior of the house by two doors located on either side of a brick fireplace chimney that is located on the exterior face of the northeast wall of the living room. The raised concrete foundation serves as the porch floor.

The remainder of the northeast elevation is visible above the screened porch. The fireplace chimney, which is built from the same brick as the house, has a concrete cap and three concrete chimney pots. It runs up the side of the wall, through the porch roof and overhanging eave of the main roof. On either side of the chimney at the second floor there is a pair of 6/9 double hung windows. There are brackets on the frieze on this elevation.

The rear of the house has two elevations, the southeast wall of the main block of the house, and the northeast wall of the service ell, that meet to form an inverted right angle. A two-story extension is located inside the angle. The east half of the southeast elevation has a grouping of three 6/9 double-hung windows topped by a flat splayed-arch lintel centrally-located within the wall. Directly below the first floor grouping is another grouping of three basement windows. On the second floor, to the south end of this section of the elevation is a small pair of six-light casement windows that light the master bathroom. There are brackets on the frieze on this section of the elevation.

Just south of the second floor bathroom window, the wall turns southeast to make a right angle. There is a narrow two-story section of wall that faces northeast. This section has two 6/9 double-hung windows, both centrally-located within the wall, one on both the first and second floors. Directly below the first floor window is a pair of two-light awning windows that light the basement. The wall then turns southwest, and on the second floor only, has a single 6/9 double-hung window. At this point, the two-story corner extension begins.

The two-story extension contains a butler's pantry and breakfast room on the first floor, and an enclosed sleeping porch on the second floor. The first story is larger than the second story, has a flat roof with slightly overhanging eaves and a lapped

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weatherboard frieze. The northeast wall of the first floor of the extension is one bay wide. It has a grouping of three 3/3/3 triple-hung windows that is topped by a wood lintel that meets the bottom of the frieze. The southeast wall of the first floor of the extension has a grouping of four 3/3/3 triple-hung windows that is topped with a wood lintel that directly meets the bottom of the cornice. Directly below the grouping of four is a pair of triple-light awning basement windows. To the left (south) of the window grouping is a small 6/6 double-hung window that lights the butler's pantry.

The second story of the extension, which is smaller than the first, and contains an enclosed sleeping porch, is wood frame construction and has a shed roof that is integrated into the slope of the main roof. On its southeast side, the roof has an overhanging eave with a beadboard soffit that matches the soffits on the main roof of the house. There is a dormer just above where the shed roof joins the main roof of the house. The wood-sided dormer, which has a hipped roof and a pair of eight-light casement windows, matches the three dormers found on the front (northwest) of the house. The northeast side of the roof of the extension has a wood cornice return. Both the walls of the second story contain a band of paired eight-light casement windows. The northeast wall has three pairs, and the southeast wall has four pairs. The area below the windows on both walls is wood-paneled.

The rear (northeast) elevation of the service ell is two bays wide. The north (right) bay contains a pair of 6/6 double-hung windows on the first floor that light the kitchen, and a single 6/6 double-hung window centered directly above it on the second floor. Directly below the first floor pair, in the basement, is a pair of triple-light awning windows. To the east of the kitchen windows is a small paneled wood door that was used to deliver ice through into the built-in ice box located in a small pantry off the east end of the kitchen. The ice door is reached by a short flight of concrete steps that run parallel, and are attached to, the wall on one side. The steps are hidden from view by a brick knee wall with a concrete cap that is 41" tall.

The southeast elevation of the service ell is two bays wide. The east bay contains a single centrally-located 6/6 double-hung window at the first floor. Directly below the window is a single three-light awning window that lights the basement. On the second floor there is another single 6/6 double-hung window which is centrally-located within the entire southeast wall. To the left (south) of the first floor window is a one-story screen porch. The porch has a hipped asphalt shingle roof, is built from brick and concrete, and has a beadboard ceiling. It has five brick piers with wood-framed screen panels in between. The panels are topped by a weatherboard frieze that is similar to

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the cornice on the main block of the house. There is a wood screen door in the southwest side of the porch that is reached by a flight of five concrete steps with brick kneewalls with concrete caps. There are two entrances inside the porch that access the kitchen and the ice room. Both entrance doors are wood, have fifteen lights and a single panel on the bottom.

Beginning at the south corner of the screen porch and running the entire length of the southwest elevation of the service ell is a courtyard. The courtyard is created by a brick wall with a concrete cap. The wall is built from the same multicolored brick as the house. It begins at the south corner of the porch, where it is 6½ feet tall, runs southeast then turns and runs southwest, along the service ell. As the wall proceeds it gradually becomes shorter because of an increasing grade, and is shortest (4½ feet) at its northeast end. Just before the wall turns northeast to connect up with the main wall of the house, it begins to curve inward. There is one entrance into the courtyard located at the south end of the southwest wall. The interior of the courtyard has a concrete floor at the southeast end which connects to a short concrete walk. The walk runs parallel to the southwest wall where it meets another service entrance. This entrance accesses a side staircase at the landing between the first floor and basement. The entrance has the same type door as the entrances located on the service porch and has a concrete stoop.

The southwest elevation of the service ell is recessed approximately three feet from the southwest wall of the main house. The ell has two sections that are separated by a tall chimney that projects slightly from the exterior wall and extends above the roofline. It is topped by two round chimney pots. The section to the left (west) of the chimney, which is two bays wide, is approximately half as wide as the section to the right (south) of the chimney, which is two bays wide. Directly above the southwest entrance door is a 6/6 double-hung window that lights the staircase landing between the first and second floors. To the right (south) of the entrance, on the first floor, is a 6/6 double-hung window, directly above it, on the second floor, is a smaller, 6/6 double-hung window. Below the first floor window, is a two-light awning window that lights the basement. To the right of the chimney, at the south end of the wall, on the first floor, is a grouping of four, 6/6 double-hung windows that light the kitchen. Centered above the kitchen windows, on the second floor, is a pair of 6/6 double-hung windows. To its south is a single 6/6 double-hung window. To the right (south) of the kitchen window grouping, is the one-story screen porch that is located on the south corner of the ell. A porte cochere occupies the majority of the remaining portion of the southwest elevation which is part of the main block. It stands one story tall and has a hipped roof

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that is covered with green barrel-vaulted ceramic tiles that match the main roof of the house. The roof of the porte cochere has overhanging eaves, a beadboard soffit and copper box gutters. Its ceiling is also made from beadboard that matches the soffit. The roof is supported by wood Doric columns with concrete bases. The two outer corners each have a grouping of three columns that rest on a single short rectangular brick base with a concrete cap. The wall side of the porte cochere's roof has two columns at either end. One is engaged; one is not. Both pair sit on brick bases of the same design as the bases that the outer columns rest on, except they are smaller. Between the two wall bases are three steps that lead to the entrance that accesses the side hall. The wood entrance door matches the service entrance doors. To the left (west) of the door are two small pairs of six-light casement windows that provide light to a first floor bathroom. To the right (south) of the porte cochere is a 6/9 double-hung window. The second floor of the wall consists of three bays-the center bay contains a single 6/6 double-hung window and the outer bays each contain a pair of 6/9 double-hung windows. The tops of all three second floor windows meet the bottom of the frieze directly. There is an interior brick chimney that is centrally located in the wall, and is only visible from the roofline up. It has two concrete chimney pots and a concrete cap. This chimney vents the smoking room fireplace.

Interior

The 24 room house has five major rooms on the first floor of the main block of the house. The main entrance and interior vestibule, which are centrally located in the front (northwest) side of the house, open into a large living hall from which the living and dining rooms, a parlour and a side hall can all be accessed. The side hall is located to the west of the living hall, and contains the exterior entrance to the porte-cochere. The smoking room and the service ell, which contains the kitchen, side staircase, and ice room, can all be reached from the side hall.

The front entrance door opens southeast into a vestibule with its original mosaic ceramic tile floor. The floor has a border that is made of bands of green and white tiles. The innermost border has a fret pattern. The entrance in the southeast wall of the vestibule that accesses the living hall has a wood French door with eighteen lights. flanked on either side by a twelve-light sidelight.

The large living hall has wood crown and picture molding, and wood wainscoting. The southeast wall contains a fireplace and doors into the dining room. The painted wood fireplace mantel, simple and classically inspired, has square pilasters, each with a

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single inset panel, on each side of the ceramic tile surround. The mantel's tall entablature has three raised ovals, a projecting cornice and wall backing. The ovals and the tops of the pilasters are highlighted in gold. There are doors into the living room in the living hall's northeast wall, and doors into the side hall and parlour in the southwest wall.

The main staircase, between the first and second floors, is located in the north corner of the living hall to the east of the entrance vestibule. It is dog-legged type (Jennings) with a halfpace landing and has a turned wood balustrade whose lower section terminates at the first floor in a volute. It also has a wood rail mounted on the wall along the length of the staircase. There is a closed staircase that goes to the basement located directly below the main staircase.

The living room is located at the northeast end of the manor house and can be reached from the living hall through a pair of wood folding doors, each with twelve lights. The ceiling has wood crown and picture moldings, and there are parallel wood beams that run the width of the room. Painted wood molding applied to the walls gives the appearance of paneling. Two, four-light chandeliers with hanging faceted glass prisms hang from the ceiling. The fireplace, in the northeast wall, like the fireplace in the living hall, has a classical mantel design that has paneled pilasters, and it is painted. It is topped by a tall entablature with a central raised rectangular panel, a projecting cornice and wall backing. The surround and hearth are ceramic tile. The fireplace is flanked on each side by a pair of twelve-light French doors that open onto the screened porch. The front (northwest) and rear (southwest) walls each have a grouping of three windows that are centrally-located in, and occupy more than half of each wall. There are wood radiator covers that extend across the full width of each window grouping.

The dining room, to the southeast of the living hall, is accessed through a pair of wood 18-light French doors. Like the living room, painted wood molding has been applied to the walls to simulate 3/4-height paneling. The ceiling has a grid of molded wood beams that is finished with crown molding. Two chandeliers with matching wall sconces light the room. There is an entrance into the butler's pantry in the south end of the dining room's southeast wall of the breakfast room entrance. The door has two rectangular lower panels and is topped by four square lights with wide wood muntins. The fireplace in the northwest wall has a painted classical mantel with paneled pilasters, a tall entablature with a raised rectangular panel, and a projecting cornice. The white mantel is highlighted in gold. Like the living hall and living room fireplaces it has a ceramic tile surround and hearth.

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The breakfast room is southeast of the dining room and southwest of the butler's pantry. It can be entered from the dining room through two pair of folding doors, each with 18-lights, or through a swinging door from the pantry. The room's has two exterior walls made up of 3/3/3 triple-hung windows. The original floor made of narrow, red rectangular ceramic tiles is still in place..

The side hall begins at the west end of the living hall and ends at a small entrance vestibule whose exterior entrance opens out to the porte cochere. The parlour, the smoking room, and the service ell can all be accessed from the hall. The parlour can also be entered from the living hall through four 18-light wood French doors. Like the living room walls, the parlour walls have applied wood molding and are covered in paper that is encrusted with gold tones from the picture rails to the base mouldings. Its single exterior wall, the northwest, is almost entirely taken up by a grouping of three 6/9 windows.

The smoking room has narrow crown molding. The fireplace, located in the northwest wall, has a mantel that is built from oak and naturally finished. It has plain pilasters, a paneled entablature, a projecting cornice and wall backing. The surround and hearth are made from ceramic tile. There is a pair of brass sconces on either side of the fireplace mantel. The brass chandelier is a branched type with four lights, each with a glass shade.

The service hall is accessed from the southeast wall of the side hall. It runs down the center of the ell ending at the kitchen. The hall retains its original oak strip flooring, A service staircase, which goes to the second floor and basement, and another staircase to the basement are located in the hall. At the southeast end of the service, the kitchens retains its original floor plan and most of its 1918 wood wall and floor cabinets. The cabinets are stile and rail type, some with glass panels, and have brass hinges, latches and door pulls. There are two original wall sconces. The main call box, part of the intercom system is located in the kitchen. There is a small pantry in the corner of the kitchen where the original built-in icebox is located. The wood ice box has an exterior door through which the block ice was put directly upon its delivery. The 1918 electric stove and built-in galvanized flour bins, located inside the cabinets are original to the house. The butler's pantry has 1918 wall and floor cabinets that match those in the kitchen. The wood countertops are original. There is a one-piece 1918 zinc sink and counter unit with fluted drainboards. The double sink has a curved center division and its three 1918 zinc faucets.

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The second floor of the main block of the house contains a master bedroom suite, a sitting room, three bedrooms and an enclosed sleeping porch. There is a single L-shaped hall from which all the rooms can be accessed. The master bedroom suite is located at the northeast end of the hall. Three other bedrooms, one on the front, south corner and southwest side of the house are located along the hall. The sitting room, enclosed sleeping porch and service hall are all accessed from the southeast end of the hall.

The master suite consists of three rooms, a bedroom, a dressing room, and a bathroom. The bedroom has a coved ceiling, molded picture rail and a fireplace. There are ornamental brass wall sconces with decorative round wall canopies and faceted glass prisms. The fireplace in the northeast wall has a plain painted mantel with a projecting cornice and simple wood molding around the ceramic tile surround. The dressing room contains built-in drawer units on one wall. The master bathroom contains its original marble-lined stall shower, pedestal sink and tub.

The sitting room has a pair of 8-light French doors that open into the enclosed sleeping porch to its southeast. A pair of six-light borrowed-light casement windows in the same wall light the bathroom to the southwest of the sitting room. The original ceiling-mounted light fixture has a single bulb that is surrounded by hanging faceted glass prisms. The second floor of the service ell contains two bedrooms, a bathroom and hallway. There is a separate closed staircase to the attic also located in the hallway.

In the basement is a large recreation room that was used as a formal entertaining area. A wide brick fireplace in its northeast wall extends to the ceiling. The room can be reached by the closed staircase that begins in the first floor living hall. The staircase's halfpace landing is lit by a pair of six-light casement windows in the northwest wall. A 1/1 double-hung borrowed-light window in the landing's southwest wall, lights a room in the basement. There are several other rooms that include the laundry, the boiler and storage. One storage rooms has its original wall mounted storage cabinets with screened fronts.

The house has six bathrooms- two lavatories on the first floor, four full bathrooms on the second floor, and a lavatory in the basement. All the bathrooms have retained their historic decor, plumbing and electrical fixtures, and ceramic tile floors. The lower half of the painted plaster walls have been scored to give the appearance of a ceramic tile. The plumbing fixtures are all vitreous china and include wall-mounted and pedestal sinks, wall-mounted toilets and tubs. The servants' bathroom has a enamel cast-iron

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claw foot tub with a rolled rim. Original faucets, handles, and accessories are nickel-plated or combination nickel-plated and vitreous china. All bathrooms have their original wood-framed medicine cabinets that are recessed into the wall. The cabinets' wood doors have beveled glass mirrors and pressed glass knobs.

With the exception of some French doors, the most frequent door type is wood with four panels—two square panels on the top, and two rectangular panels on the bottom. The panels are divided by flat wide muntins and rails. There are some doors in the basement that are four panel. The door and window casings, and the tall base moldings in the main block of the house are all molded. In the service wing, door and window casings are flat. Most doors and windows retain their original hardware including brass hinges, locks and handles. On the first floor, door knobs are brass and have a beveled ring design. On the second floor, the door knobs are faceted glass in the main part of the house, and brass with convex faces in the service bedrooms. The house retains the majority of its original ceiling and wall mounted light fixtures, of which are a variety of wall and ceiling mounted designs. The wall switches are the push-button type, some have brass faceplates.

The Coach House

The coach house is rectangular with a rear one-story wing and stands 2½ stories tall. It is built from the same multicolored brick as the manor house. The brick is laid in a Flemish bond and has with pink mortar, also like the manor house. The windows are wood double-hung, multilight casement, or multilight folding types. All windows are recessed behind the plane of the wall and have poured concrete sills. The most typical window is a 6/9 wood double-hung window, all of which, except for one, are the same height and width. Many of the windows and the entrance doors have a slightly projecting surround made from bricks laid in header fashion.

At the northwest end of the coach house is a 1986 two-car garage. The garage is built from multicolored brick that is similar to the manor and coach house. The brick is laid in the same Flemish bond but the mortar is a slightly darker pink than the original mortar on the manor and coach house. It has 6/9 wood double-hung windows that match the windows in the coach house. Both the coach house and garage have a hipped roof with overhanging eaves and beadboard soffits. The roofs are made from the same green tile as the manor house. There are two wood-sided roof dormers on the coach house, one on the southwest (front) side of the roof, and one on the northeast (rear) side of the roof. They both have hipped green tile roofs and beadboard soffits. Each dormer also

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has a pair of six-light wood casement window. There is one brick chimney with a concrete cap in the south corner of the building.

The front elevation of the coach house and garage face southwest. The coach house wall has a large opening, with three sliding wood doors, that begins at the north end and occupies 3/4 the of the first floor wall. In the opening are three wood sliding doors that are painted. Each door has eight lower panels and 12 upper small square lights. To the southeast of the doors, near the south end of the elevation is a 6/9 double-hung window that lights the interior staircase. The second floor window arrangement is symmetrical. In the center is a pair of 6/9 windows with is a single 6/9 window on either side. The front wall of the garage has a wood overhead door. At the northwest end of the wall is a single wood entrance door.

The southeast elevation has a centrally-located entrance door at the first floor that is slightly above grade. The door is wood with three panel, a single light, and it is painted. It has a concrete sill and stoop. The door accesses the small stair/entry hall located in this corner of the building. To the east of the door is a small c.1975 greenhouse addition that is accessed through a pair of painted wood entrance doors. Each door has three panels with a single light three panel wood entrance doors, each with a single light. The brick surround was not altered when the greenhouse was added. {The greenhouse was added in a manner that it did not do any irreparable damage to the original exterior wall.} The two doors access the work room located in the east corner of the building. Both entrances and their doors are original. Directly above the single entrance door, at the second floor, is a 6/9 window. To the northeast of the window are two pair of six-light folding windows.

The rear (northeast) of the building has a one-story wing on the east half. The wing has a flat roof and a raised basement that is partially visible from the exterior. The northwest and the southeast walls each have a 6/9 window that is centrally-located within each wall. The northeast wall of the wing has two 6/9 windows evenly spaced within the wall on the first floor, and a pair of two-light fixed windows in the north end of the basement wall.

Directly above the wing, on the second floor of the northeast wall of the coach house are two groupings of windows, one at the east end and one left of center. The east grouping consists of a single six-light wood fixed window, and a folding window made of two, six-light windows. The center grouping, consists of two nine-light casement windows with a 3/6 double-hung window in between. The west half of the northeast wall

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has two 6/9 windows in the first floor, one 6/9 and one 6/6 window on the second. All are evenly spaced within the remaining half of the wall.

The first floor of the northwest elevation of the coach house is no longer visible because of the garage addition. The first floor of the one-story garage has a group of three 6/9 windows, without projecting brick surrounds, located in the center of the wall. These windows were originally located in the first floor of the original northwest wall. The second floor of the northwest elevation of the coach house has two 6/9 windows evenly spaced between the center and end of the wall.

Approximately 2/3 of the first floor of the interior of the coach house is garage space. The remaining first floor area contains two work rooms. A small staircase in the east corner of the building provides access to the second floor apartment and the basement. The apartment, formally living quarters for servants, contains five rooms.

OPEN SPACE

Formal Garden

To the northeast of the manor house, is what was once a formal garden, that measures 70' x 115'. The garden is situated on a wide plateau and is on axis with the northeast side of the manor house. The garden was originally part of a formal vista that began at the large screen porch, ran through the formal garden and an allee of trees, and ended at the Kishwaukee River. The vista no longer exists because the relocation and widening of Kishwaukee Road now obscures the view. The allee, over time, has filled in with new tree and plant growth.

Because of the slope of the land, the west end of the southwest boundary of the garden is partially defined by a concrete retaining wall with flight of concrete steps. A wood balustrade sits on the top edge of the wall. One section of the balustrade is the original and has turned balusters. The remaining balustrade is a reconstruction that is similar to the original. The retaining wall ends approximately halfway across the garden's southwest boundary because a rise in the grade provides a natural boundary.

The southeast boundary of the garden is defined primarily by a large wood pergola that sits on a concrete floor. Because of the higher grade at this end of the garden the pergola is slightly elevated and there is a flight of three concrete steps with concrete kneewalls. The overall shape of the pergola is rectangular, and it has separate three

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sections that are connected through the roof framing. The center section is approximately twice as deep as the two sections that flank it on either side. The rear side of the center section is semi-circular in shape. The structure of the pergola consists of six-sided wood columns that support a grid made from flat continuous wood beams and small narrow boards. The columns sit directly on the concrete floor and have Doric style capitals. The beams all terminate in cloud brackets. The remainder of the southeast boundary, to either side of the pergola, is defined by fencing made of wood posts and wood lattice. Most of the posts are reconstructions with the same design as the original. Each post is topped by a cloud bracket. The diagonal wood lattice is newer. The original lattice, as seen in a 1923 aerial photo, had a grid pattern.

The two remaining boundaries (northwest and northeast) are defined by additional fencing made from the reconstructed wood posts and similar newer wood lattice. In the center of the northwest end of the garden there is a round sunken concrete fountain. Currently the fountain is not operable.

Woods and Field

Approximately 41 acres of the open land in this section of the district consists of woods that contains over fifty different varieties of hardwood trees, including oak. There are also six acres of land that are currently being leased for crop farming. The remaining land, which primarily surrounds the manor house consists of lawn.

THE FARM

The 146.5 acre working farm is located to the southwest of the manor house and its grounds. The northeast boundary of this section of the district is South Bend Road; the northwest boundary is South Bend Road. The farm is accessed from a driveway that extends from Kishwaukee Road southeast into the property. The land now consists primarily of crop fields. A small woods is located in the north corner at the intersection of Kishwaukee and South Bend Roads. There are three contributing buildings in this section of the district including a farmhouse, a dairy and horse barn, and five contributing structures. The structures include a summer kitchen, a corn crib, a milk house and two silos. There are five concrete obelisk-shaped fence posts, with the initials CCB and the date 1916 carved in them, that contribute as objects. Three non-contributing structures include an automobile garage, a storage barn, and a swine house.

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The c.1875 farmhouse, which faces Kishwaukee Road, located to the southwest of the driveway, is the first building encountered after entering the farm. It stands two stories tall and is wood frame construction covered with asbestos siding. It has a cross gable roof that is covered with asphalt shingles. The raised foundation is parged brick above grade, and limestone rubble below grade. The front section of the house appears to be the oldest. The center section of the house appears to have been added later when the front porch was enclosed. Other later additions are located on either side and in the Most of the windows are 6/6 wood double-hung and are all original to the house. Original wood awning windows in the basement and on the second floor of the front of the house. Many of the farmhouse's historic features are intact including wood plank floors, crown and base moldings, and interior wood four-panel doors with porcelain hardware.

Immediately to the rear (southeast) of the farmhouse is a one-room summer kitchen . It is approximately ten feet from the rear entrance to the house, and the two buildings are connected by a concrete sidewalk. The 10 X 10 summer kitchen is rectangular and stands one story tall. It is wood frame construction covered with wood shiplap siding and it has an asphalt shingle gable roof with slightly overhanging eaves. A poured concrete foundation serves as the floor. The building is currently used as a garden shed. The northwest side of the building, (the long side of the gable), faces the farmhouse, and contains a single wood five-panel entrance door at the west end of the wall. In each of the gable ends, the northeast and southwest sides of the building, is a rectangular wood casement window with six lights. The interior of the summer kitchen is unfinished.

Southeast of the summer kitchen and a non-contributing automobile garage is a horse barn. It is rectangular, stands two stories, and measures 32 feet by 64 feet. The barn is wood frame construction and is faced with wood shiplap siding. It has a tall, raised concrete foundation and floor and is slightly banked at the northeast end. Its slightly overhanging gable roof is covered with asphalt shingles. The northeast gable has a hay hook. There are two four-sided cupolas that act as ventilators for the interior, located on the roof ridge. Both are wood, with solid bases and louvered sides, and pyramid-shape roofs. The long elevations of the horse barn face northwest and southeast. The northwest has a single wood 6/6 double-hung window at the north end with a pair of wood sliding doors to its west. The doors are made from vertical wood planks, have a cross brace on the lower half and a nine-light fixed window on the top half. To the west of the sliding doors, in the center of the wall, is a single entrance door built of wood plank construction, with a wood four-light transom window. West of the door, evenly

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spaced within the remaining half of the wall, are six, 6/6 wood double-hung windows. The southeast elevation has five small wood six-light casement windows in the south half. To the east of the windows is a pair of sliding doors made from vertical wood planks, that each have a cross brace in the lower half and a nine-light window in the upper half. To the east of the doors, at the end of the wall, is a 6/6 wood double-hung window. The southwest (gable end) elevation of the barn has a single entrance door at grade that is centrally located within the wall, with a wood six light casement window on either side. Directly above the entrance door is a short, rectangular wood door that accesses the second-story hay storage area. The door is made from vertical wood planks with a cross brace on the upper and lower sections. Directly above the hay door, in the gable peak is a small, square, four light window. The first floor of the northeast (gable end) elevation has two 6/6 wood double-hung windows located 1/4 of the way in from either end of the wall. In the gable peak is a pair of full-height doors, whose angled tops fit directly against the rake of the gable. Built from vertical wood planks, the doors have cross braces in the lower half and a rectangular 12-light window in the upper half. A second smaller vertical wood plank door with a cross brace, is located directly below the pair of doors providing additional access to the second story.

On the interior of the barn, in the southwest half of the building, are stalls for the horses. On one side of a central aisle are several enclosed box stalls. The walls along the aisle and between the stalls are built from horizontal wood planks, and each stall has a sliding door built from vertical wood planks with lower cross-bracing. The upper third of the doors have an opening with narrow metal bars. There are open iron stalls on the other side of the aisle that have been converted, with minor alterations, to house pigs. The remaining half of the barn contains several rooms that were originally used for storage.

The corn crib is located to the northeast of the horse barn. It is rectangular, measuring 26 feet by 40 feet, and stands 1½ stories tall. It has gable roof covered with wood shingles and sits on a combination poured concrete and concrete block foundation that is visible above grade. The walls are constructed of wood studs that, for the most part, are faced on the exterior with intermittently-spaced wood planks. Both gable ends have a pair of wide doors made from vertical wood planks. The northeast gable peak has a small square window with four lights; the southwest gable peak has a narrow rectangular opening that has been boarded over. The interior of the corn crib has a center aisle that extends from one end of the structure, to the other. On either side of the aisle are open, built-in wood storage bins.

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The dairy barn is located to the southeast of the corn crib at the rear (southeast) of the group of farm buildings. There are two silos and a small one-story wing on the barn's northeast elevation. The barn is rectangular, measuring 36 feet by 90 feet and stands two stories. It is wood frame construction, and is covered with the same wood shiplap siding as the horse barn. It has a tall, raised concrete block foundation wall that is partially banked into the slope at its southeast end. The barn has a gambrel roof with flared eaves and is covered with asphalt shingles. The roof has a hay hood at both ends and there is a continuous hay rack with a pulley and rope system, that runs from one hood to the other under the ridge, through the interior of the barn. There are three metal ventilators that are evenly spaced along the ridge of the roof. The ventilators have tapered metal bases, are cylindrically shaped, and are each topped with a round cap with a pointed top. The southwest side of the dairy barn contains a central entrance for the animals, and an entrance at either end of the wall. All doors are vertical plank construction with diagonal braces. There are a total of seven pairs of small square wood four-light casement windows located in between the doors, three pair to the south and four pair to the west. There are two open animal pens directly adjacent to this side of the barn. The pens are fenced with different types of metal fencing, and have poured concrete bases. The pen to the south end of the wall has a concrete block retaining wall on two sides. The raised foundation wall is not visible on the southeast (gable) end of the barn, while on the northwest end it is fully visible. Each has three pairs of small square wood four-light casement windows equidistant from each other. Directly above each of the center windows, is a small square door with a cross brace that accesses the second-story hay loft. Directly above the center square door, located in the gable peaks, is a pair of doors that provide access to the hay loft. They are full-height, solid wood plank doors with cross braces on their lower half. The pair of doors on the southeast wall is flanked on each side by a 6/6 wood double-hung window. The doors on the northwest end are flanked by two rectangular openings that once contained 6/6 double-hung windows. The doors were for loading hay into the loft using the hay rack. The windows provided light and ventilation to the loft. The northeast wall has a central wood entrance door. To the east of the door located equidistant within the remaining wall are three small square wood four-light casement windows. To the north of the entrance door are two small square four-light casement windows, one next to the entrance door, the other at the end of the wall. In between the two windows, is a one-story milk house that is accessed from the interior of the barn and an exterior door in the northwest wall. It has a low-slope metal roof, and is built from concrete block. The milk house has wood, fixed and awning windows, each with four lights, in all three exterior walls. The milk house has one interior room where original milk processing equipment is still located. The interior of the dairy barn retains its original interior spatial

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configuration. It has one large space that has a central row of back-to-back stalls with metal pole stanchions. On either side of the stalls, along the inside of the barn walls is an open aisle. There are larger stalls in the four corners of the building.

Adjacent to, and in the center of the northeast side of the barn are two silos. The silos are side by side, one to the southeast, and one to the northwest. Both silos are cylindrical shape and sit on poured concrete bases. They have metal ladders and horseshoe shape grain chutes attached to their sides that run to their tops. One silo is twelve feet in diameter, stands 46 feet tall, and has a domed metal roof. It is built from square ceramic tile blocks that are glazed on the exterior. The second silo is also fourteen feet in diameter, but stands 36 feet tall, and has a domed membrane roof. This silo is built from large metal panels that are riveted together.

Directly across from the horse barn, on the northeast side of the driveway, is the original milkhouse. It stands one-story tall, is rectangular, measuring 12 X 6 feet and has a gable roof. It is built of wood frame construction and is covered with the same shiplap siding as the horse and dairy barns. It has two original entrances on the southwest side of the building. The west entrance is a wood three panel door with a single upper light, the south entrance has a pair of wood five panel doors. There is an interior concrete tub, was used to cool the milk, which was stored in cans.

NON-CONTRIBUTING RESOURCES

There are two storage barns located on the manor house grounds. One is a c.1972 that stands one story tall and measures 76' x 95' and faces northwest. It is built from green galvanized steel has a metal gable roof and a dirt floor. A second c.1955 storage barn relocated from another site, stands one story tall, and measures 36' x 48'. It is built from green galvanized steel and has a concrete foundation and floor. The barn faces northeast.

At the farm, there is a c.1987 two automobile garage located directly to the southeast on axis with the summer kitchen and farmhouse. The 20' X 24' structure stands one story tall, has a green asphalt shingle gable roof and is built from reddish brown vertical wood siding .

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There is a c.1990 swine house located between the corn crib on the northwest and the dairy barn on the southeast. The building sits on part of the concrete foundation where original swine house was located. The original wood frame building had been demolished by 1980. The swine house measures 12' X 16' feet and stands one-story tall. It is made from corrugated metal and has an aluminum shed roof. There is one entrance in the southeast wall with a metal overhead door.

A c.1995 storage barn is located on the northeast side of the driveway across from the dairy barn. It is to the rear (southeast) of the farm building group and faces southwest. The barn stands one story tall, is rectangular measuring 54' x 90'. It is built from corrugated metal, and has a broad gable with a low pitched roof.

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SUMMARY

The Indian Hill Manor and Farm Historic District, is significant primarily for its local architectural value and meets Criterion C, under architecture, for listing on the National Register of Historic Places. Its period of significance is 1916-18 during which time the manor house and coach house were built. These structures were designed by local architect Charles W. Bradley of Rockford, Illinois. Bradley, who was in practice on his own when he designed the buildings, was an accomplished architect whose commissions included a wide variety of building types and architectural styles. The manor house and coach house exemplify the Colonial Revival style with Craftsman features. This eclecticism was fairly common in early examples of the Colonial Revival as the style underwent an evolution in the first two decades of the 20th century and, as such, the manor and coach houses are excellent examples of early Colonial Revival. The manor house retains the highest degree of integrity, both on the interior and the exterior. Built by Charles C. Barrett, a wealthy businessman from Chicago, the area that was to become the Indian Hill Manor and Farm Historic District, was a small hobby or "gentleman's" farm. This type of rural retreat was popular among the more affluent during the first three decades of the 20th century. Included in the district is a working farm, and a small forest preserve, both part of the property as originally purchased by Charles C. Barrett in 1915/16.

HISTORY

Previous to the Blackhawk Wars of 1834 the Rockford area where the Indian Hill Historic District is located, was occupied by several Native American tribes including the Fox, Sauk, Winnebago and Potawatomi. It is well-known that the Winnebago Indians traveled back and forth along the Rock River from Madison, Wisconsin, south to Rock Island, Illinois, where they stayed the winter. It is also known that there were Indian camps along the Kishwaukee River. Evidence of the native-Americans' existence has been proven by numerous documented burial mounds. There is a grouping of mounds to the west of the Indian Hill Manor Historic District, located on the west side of the Rock River. Numerous artifacts including arrowheads have been found in the district where the manor house is located. It is also widely known that the first battle of the Black Hawk Indians Wars took place in the Stillman Valley area which is approximately six miles south of the district.

In 1836 initial permanent settlers began arriving in the area in where the Indian Hill Historic District is located. They came from the east, most were from North Central

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Ohio. The settlers believed that because of the meeting of the Rock and Kishwaukee Rivers the area would develop into a major transportation and commercial hub. There were three settlements in the area called Kishwaukee situated in close proximity to the district. The first of these was established in 1837 and located on the north side of the Rock River. The settlement lasted only a year. In 1839, a second settlement was established southwest of the first settlement, on the upper, or south bluff of the Kishwaukee River. Initially called Leetown for its founder, George W. Lee, it was quickly renamed Kishwaukee. This settlement prospered briefly but because of illness and increasing competition from Rockford to its north, it also failed soon after its establishment. Around the same time, the second Kishwaukee was being built, a seminary was being established by a group of religious settlers from Ohio on what is now the site of the Indian Hill manor and coach house. Only one building was ever built and the idea was abandoned quickly. A third Kishwaukee settlement was founded around 1844, shortly after the failure of the second. It was located south of the first two along what is now Stillman Valley Road. The settlement remained only a hamlet throughout its history and in 1907 it's post office was disbanded. The community was absorbed by New Milford Township

Rockford, located to the northeast of Kishwaukee on both the east and west sides of the Rock River, was initially settled in 1834-1835. By 1839 it had been incorporated as a village. Originally called Midway because it was halfway between Galena and Chicago, it was quickly renamed Rockford because of the excellent ford across the Rock River. In 1851, with the creation of the Rockford Water Power Company, a dam that would provide electrical power to the settlement was built. By 1852 the Galena and Chicago Union Railroad had been built to Rockford. The new dam and the railroad gave Rockford a permanent advantage over other surrounding settlements, including Kishwaukee. By the 1860s, the city was a rapidly expanding industrial center. The result of Rockford's expansion dashed any possibility that Kishwaukee would become a major commerce and transportation center. The area where the three settlements of Kishwaukee had been located each became private farmland soon after their failures. In 1850, the lands, including the land where the Indian Hill Manor and Farm District are located, became part of New Milford Township. In 1916 New Milford Township was absorbed into Rockford Township.

The land that is now the historic district continued to consist of several separate farms whose boundaries and owners has changed over the years. A succession of county atlas maps from 1859-1905 documents some of these changes. In 1915, Charles Cook Barrett, a wealthy businessman from Chicago purchased farmland from Emma

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Catherine and Charles Herbert Lewis.¹ The land was located on the west side of the confluence of the Rock and Kishwaukee Rivers. Between 1916-1918, Barrett and his wife Esta, built a Colonial Revival manor and coach house on the north section of the farmland. Barrett named his retreat Indian Hill Manor reflecting the area's former strong Native-American presence. Indian artifacts have been found on the site of the manor house, and documented historic Indian mounds are located directly across the Rock River.²

The owner of the Indian Hill Manor and Farm Historic District, Charles Cook Barrett was born in 1855 in Nantucket, Massachusetts. His lineage has been traced back to the 1740s when his family descendants first arrived on Nantucket, from Boston. His birth is recorded in the Eliza Starbuck Barney Genealogical Record. The Record is a handwritten account of the island's genealogical history that begins with an accounting of the first settlers on Nantucket to those up until around 1912.

The son of William and Lydia Barrett, Charles was the grandson of John Wendell Barrett, a president of the Pacific Bank. His 1840 Greek Revival Style house still stands today, restored, on Nantucket. While a young man, Charles Barrett went to New York and began work with an east coast paint manufacturer. When the two partners that owned the paint company parted ways in 1855, it appears that Barrett opted to continue working with C.T. Raynolds, one of the partners. The partners reconciled and by 1888, Barrett had moved to Chicago and had begun working with the other partner, F.W. DeVoe. By 1892 it appears the two partners had reunited, and the DeVoe and Raynolds Paint Company had been formed in Chicago.³

Barrett worked his way up through the company eventually serving as vice-president of the firm. He was president of the company at the time of his death in 1918. Typical of many country place owners in the Chicago area he was very social. Barrett was listed in Chicago's social directories, maintaining addresses and memberships at some of the

¹Though the land was purchased in 1915 by Barrett, the transaction was not recorded until 1916.

²Interview-Jill Smeja, January 11, 2000

³DeVoe and Raynolds, DeVoe and Raynolds Builds on 240 Year heritage of Paint Industry Leadership. June, 1995, unpaginated.

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most elite private clubs in the city. The earliest listing in the 1889-90 Elite Directory of Chicago shows him living at the Sherman House Hotel in Chicago, a luxury hotel that was located at Clark and Randolph. Further entries in other directories up until 1917 list him as residing at the Union League and Chicago Athletic Clubs. The last three available entries, 1914, 1916, and 1917 show Barrett living at 54-56 East Division Street, an elegant apartment building on the corner of Astor and Division Streets, now in the Astor Street Historic District. He was a member of the Chicago Yacht Club. It is not known whether he ever lived at the farm full-time. Still actively working at DeVoe and Reynolds, he continued to maintain an address in the city until at least 1917 and the house was finished in 1918, the same year Barrett died. Physical evidence indicates that he probably made some additions and alterations to the c.1875 farmhouse so he may have stayed there while the manor house was being built. Barrett also participated in Rockford society and was a member of the Rockford Golf Club. Little else is known about him though according to his obituary, he loved farming and stock raising.⁴

Barrett's wife, Esta Asher Reed Barrett, was born in 1869 in southern Indiana. Her marriage to Barrett was her second, and she had a son, Harry, who was born in 1887, by her first marriage. She was an actress and had studied in Europe and Chicago. She was also a chorus girl in the Broadway musical comedy "Florodora", and so became known as, a Florodora girl. After the purchase of the farm in 1915/16, Esta established her own social identity in Rockford society. Her list of memberships and associations included the Rockford Country Club and the Mendelssohn Club. She was, in 1916, even before the manor house was built, a co-founder of the Rockford Day Nursery, a center whose purpose was "... to provide day care for young children between the ages of two years and six years, whose parents are employed or in training."⁵ Esta remained involved with the center and was very influential in 1921 in helping to raise money to purchase a permanent site. The nursery expanded during both the World Wars to accommodate many women who had been widowed or whose husbands were in the service. One of Rockford's first social agencies, the nursery continues to operate today and is now a United Way agency. Esta shared her husband's love of gardening and farming and was a member of the Rockford Garden Club. In 1918, shortly after the completion of the manor and coach houses, Charles Barrett died. Esta became the full

⁴"Charles Cook Barrett", Rockford Daily Register-Gazette, October 7, 1917.

⁵History of the Rockford Day Nursery. The Rockford Day Nursery, 1998.

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owner of the property and Indian Hill Manor became her permanent home, although she had a winter residence in Coral Gables, Florida.⁶

ARCHITECTURE

The 1916-18 manor and coach houses are examples of early Colonial Revival architecture because of their more eclectic nature of the style. In addition to elements of American colonial architecture, each has features that were found on Craftsman homes. The Colonial Revival style became popular following the 1876 Philadelphia Centennial Exposition. Sparked by a relatively new nostalgic as well as patriotic interest in their past, Americans began a love affair with the style that lasted well past the second half of the twentieth century. It was one part of a major movement that had a profound effect on all aspects of American culture. Reinforced by the classicism of the Columbian Exposition of 1893 in Chicago, the style was initially more eclectic. Colonial Revivals built before World War I were much freer interpretations than those built after the war.⁷ They often combined elements of the Shingle, Queen Anne and Craftsman styles. Colonial Revival was also, to the newly emerging wealthy, one way to give themselves legitimacy among old society. It was America's ancestral style, which made it attractive to established families reflected a wish to continue family traditions.

By the end of World War I, examples of Colonial Revival architecture that were closer in design to their colonial precedents, were being built. One of the main reasons for this was the publication, beginning in 1915, of the "White Pine Series of Architectural Monographs". The monographs included photographs and written descriptions of selected examples of early colonial buildings. Accurate, measured drawings of particular details included among others, doors, windows, fireplaces and staircases. The series continued publication until the 1940s. The result of the publication of the monographs was a keener focus by architects on more accurate representations of colonial features. The 1925 restoration of Williamsburg was also an important influence in promoting the strict interpretation and popularity of Colonial Revival architecture. The Colonial Revival style is characterized by classical detail, order and symmetry.

⁶"Mrs. Esta A. Barrett." The Rockford Star, February 25, 1947.

⁷Virginia and Lee McAlester, A Field Guide to American Houses. New York: Alfred A. Knopf, 1985. p.326

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Elements from both the Adam and Georgian periods of colonial architecture were common. Centrally-located front entrances with open pedimented porticos, fanlights, sidelights and paneled doors were often found. Windows, including dormers, were generally distributed symmetrically across the facade. Double-hung windows with multilight configurations and flanking shutters were typical. Brick and wood siding were both popular materials.

The manor house has a variety of Colonial Revival features including the rectangular massing of the main block. Another is the offset front entrance and stair window that are often found on earlier Colonial Revivals. The facade does not have the symmetry of later examples. Multi-light double-hung windows remained an important feature throughout the Colonial Revival style. On the interior, the open staircase balustrade with its turned balusters and termination in a volute is a common feature. Like most Georgian homes Indian Hill is built of red brick and has a prominent classical entrance. The front entrance is, with its elliptical canopy and fanlight, is however, Adam in style. The use of the ellipse was very common during this period of colonial architecture which lasted roughly from 1780-1820.⁸ The portico, the delicate fanlight, and the sidelights, were one of the style's most identifiable features. The keystone lintels over the front windows and the 6/6 and 6/9 double-hung windows were also common. The fireplace surrounds in the living hall, living and dining rooms and master bedroom all have the delicate proportions typical of those designed during the period.

The manor house and coach house also contain many elements from the Craftsman style of architecture. The Craftsman style had its roots in the Arts and Crafts movement, which originated in England in the mid-1800s. The movement, whose founders were John Ruskin and William Morris, was a reaction to the negative changes the industrial revolution had had on society. Their beliefs centered around the perceived inferior quality of mass-produced goods, that were once hand-made by the craftsman. Both founders believed that the quality of the object was only as good as the craftsman's participation in the process. The movement and its philosophy spread to the United States by the late 1800s.

Gustav Stickley, an initial primary advocate of the movement in the United States, translated Morris's ideals into architecture, interiors, furniture and other fine arts media.

⁸Ibid., p.154

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He published his own magazine called the "Craftsman", between 1904 and 1916, that promoted his own philosophy and ideas as inspired by Ruskin and Morris. He included many designs and floor plans for the Craftsman home in addition to interiors, furniture, hardware, and decorative arts. Stickley promoted the use of natural materials such as wood and stone, and natural finishes both on the interior and exterior of his home designs. The low-pitched hip roof found on the manor and coach houses was frequently found on Craftsman homes. Wide overhanging eaves and clay tiles were also common. Window groupings of three, as can be seen on the front and rear of the manor house, were frequently found. Multilight casement windows, like those in the roof dormers and the sleeping porch were often found in the Craftsman style home.

On the interior of the manor house there are numerous Craftsman elements. The most striking are the ceiling cross beams in the living and dining rooms, which Stickley incorporated into even his smallest homes. The smoking room and basement recreation room fireplaces, which are strikingly different from the other Colonial Revival fireplaces in the house, are both Craftsman in feeling and design. The massive brick floor-to-ceiling chimneypiece in the recreation room fireplace reflects the influence of Stickley, who preferred brick, stone and ceramic tile in his fireplaces. Although the oak smoking room fireplace mantel has some classical elements, including the side pilasters, its design is Craftsman. The transparent stained and varnished finish reveals, rather than conceals, the grain of the wood it is built from. Stickley was a strong proponent of naturally finished, unpainted surfaces. The four-paneled wood doors, found throughout the house, are Craftsman; many are naturally finished. The rear service staircase balustrade has a simple Craftsman-inspired newel post and balusters, with no decoration.

The manor house and coach house, which date 1916-918, were designed by Charles W. Bradley of Rockford Illinois. Founded in 1854, his firm, now known as Bradley and Bradley, still retains its offices in Rockford, Illinois. It remains one of the city's most prominent architectural offices. Throughout its 146 years existence the firm has designed many residences, and commercial, industrial and educational buildings. Today the firm continues to design primarily educational buildings and facilities.

George Bradley, the firm's founder and Charles W. Bradley's father, was born in England in 1825, the oldest of six children. Emigrating to Boston when he was seven, he studied building and architecture. By the time he was 21, he was supervising local railroad and bridge construction projects. In 1851, after hearing of the building boom in Chicago, he and his wife left on the train for Illinois. Upon arriving in Chicago there was

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a cholera epidemic, and passengers were not allowed to leave the trains. Bradley and his wife rode the train to the end of the line, Dixon, Illinois, south of Rockford. Once settled there, he immediately began designing both residential and commercial buildings. By 1852, the railroad had been extended to Rockford, and within the next year or two Bradley moved to Rockford to take advantage of the building boom that was occurring there.

Praised in the Winnebago and Boone County Biographical Record of 1892 as having acquired a reputation as a skillful architect and one of the leading men in this line in northern Illinois, the Record also noted that George Bradley was Rockford's oldest architect. The account also stated that early on, to facilitate his business, he established and operated a wood planing mill to assure that there was always enough lumber readily available for his projects.

In 1875, George's twelve year old son, Charles W., began to work at the firm. He gained practical experience as a carpenter while working with his father and took some architectural correspondence courses.⁹ After some years of practical experience, they became partners. In 1881 the firm was renamed Bradley and Son, though the firm's name does not appear as Bradley and Son under architects, in local directories until 1885. They would continue to practice together until 1897 when George retired. Without formal schooling, Charles obtained his architect's license that same year. (Firm bio-p.6) While in practice together, Bradley and Son retained offices in the Stewart Building on South Main Street in downtown Rockford.

In 1896, the firm received a very large commission for a 100,000 square foot building from the National Sewing Machine Company in Belvidere, Illinois, a community located twelve miles east of Rockford. The National Sewing Machine Company, at its largest, eight acres in size, was a manufacturing complex located on the Kishwaukee River. The numerous brick buildings that made up the complex stood from one to three stories tall. The buildings were of a simple design, typical of a late 1800s industrial building. Very little of the complex, including the Bradley and Son design, remains today. Around the same time, the firm also designed at least one other large industrial building, a factory building in Rockford for the Greenlee Brothers, machinery and tool manufacturers.

⁹Harold S. Bradley, The Bradley Family Lineage. Unpublished, 1981.

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In 1897, when George retired from the firm, Charles W. practiced under his own name for two years. He moved the firm's offices to the Brown Building, still downtown Rockford. Two years later, in 1899, he formed a partnership with Frank Carpenter, another Rockford architect. Listed as Bradley and Carpenter in local directories, Carpenter joined Charles W. in his offices in the Brown Building. While together, Bradley and Carpenter received some important local commissions. One of these was the first clubhouse at the newly-founded Rockford Country Club, designed in 1899. The building was designed and built in the Shingle Style. The locally prestigious club was Rockford's first golf club that had a course that was designed by H.J. Tweedy, a golf course designer who also designed several prominent courses in the Chicago area.

Other commission's during this time included Rockford's Carnegie Library, 1902, and the city's Memorial Hall, 1903. Both buildings are still standing today. The firm's designs of the two buildings were strikingly similar, both are Classical Revival in style. The Library had a central dome, however in 1966 as part of a major remodeling, the dome and roof of the Library were removed, a third floor and ground floor were added, and the exterior stone was covered with concrete panels.

According to Charles W. Bradley's 1951 obituary in the Rockford Register, the partnership between Bradley and Carpenter was dissolved in 1904. Charles W. went to California to study the "new style of Spanish architecture becoming popular at the time".¹⁰ He remained there only briefly and upon his return resumed the practice on his own. His commissions included residences for lawyers, doctors and judges. Charles W. also designed the homes of many local and area businessmen who owned factories that were part of the late 19th and early 20th century manufacturing boom in Rockford. One of his commissions included a 1906 Craftsman home for Mrs C.K. Rhinehart, who had been married to a descendent of one of Belvidere's founding families. Another important Belvidere commission during this time included the residence for Judge O.H. Wright. Some years later, in 1921, Mrs. Rhinehart funded the design and construction of the Apollo Theatre in Belvidere. Designed by Charles W., the brick Art Deco style building was the town's showcase vaudeville theater. Still standing today, it is closed and currently in need of extensive restoration and rehabilitation. A second Carnegie Library, c.1907, was designed for Mount Carroll, Illinois, a small community approximately fifty miles southwest of Rockford. Like his earlier library commission,

¹⁰"C.W. Bradley, Dean of City's Architects, Dies." Rockford Register, November 20, 1951.

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done with Frank Carpenter, Mount Carroll's Library was designed and built in the Classical Revival style.

In 1922, Harold S. Bradley, Charles W.'s son joined the firm and, in 1925, after a brief period as C.W. Bradley and Son, the firm was renamed Bradley and Bradley. Previously, upon graduation from the University of Illinois in 1915 with a degree in architectural engineering, since work was scarce in the Rockford area, Harold went to Chicago.¹¹ There he joined a large contracting and engineering firm. During this period Harold's work included the design and supervision of the construction of manufacturing plants for the United States Ordnance Department, and a large plant in Peterboro, Ontario owned by the Quaker Oats Company .

Shortly after Harold S. joined the firm, the company won a design competition for the Easter Star Masonic Home Building in Rockford. More major commissions followed, including an annex to the Rockford City Hall and the design of the Rockford Elk's Club. Other commissions during the earliest years of Bradley and Bradley's existence included institutional buildings such as a nursing home, a mental asylum, and sanitariums. They also designed a high school that was built in New Glarus, Wisconsin.

During the late 1920s, the firm, known since 1925 as Bradley and Bradley, became involved in speculative land development. Teaming up with A.W. Harris, the founder of Harris Bank of Chicago, the firm purchased land in the northern part of Rockford and platted Bradley Heights, a residential subdivision. Only five homes were built before the Depression set in. Because of the slowdown of most new construction, the firm sold off most of the remaining undeveloped lots, which reverted to farmland again.¹²

The houses in Bradley heights were individually designed by Bradley and Bradley for each client. Styles include the Tudor Revival and the Spanish Colonial Revival. The Tudors are massive stone structures with tall gables, casement windows and flattened arches, while the Spanish Colonials are stucco with tile roofs and arched windows.

In addition to the firm's speculative venture, Bradley and Bradley stayed very active in the design of individual residences, during the 1920s. Though many of the firm's

¹¹Interview with Charles M. Bradley, October 11, 2000.

¹²Ibid.

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designs that were built during the decade remain standing, most of the drawings of the firm's work of this period have either been destroyed or lost. The few surviving drawings show the firm's partiality during this time for the Tudor, Spanish Colonial and Colonial Revivals styles, which were all popular during the 1920s. Homes in the Arts and Crafts style were also still being designed.

During the Depression, as private commissions dissipated, Bradley and Bradley stayed active because of receiving a number of jobs from the Public Works Administration. The firm's single largest commission was the Rockford National Guard Armory, built 1935-36. The firm designed the structure and supervised its construction. The armory has been recently placed on the National Register of Historic Places. Designed in the Art Deco style, the building has served as a national guard facility as well as one of Rockford's most important and visible community centers. Bradley and Bradley was commended in a 1948 article by the American Institute of Steel Construction, which "cited the Rockford Armory as an outstanding example of rigid frame construction".¹³ The same year the American Institute of Architects awarded Bradley and Bradley its "annual national award for innovation in design". Bradley and Bradley also received the commissions for twelve area high schools as part of its work for the PWA. This would be the beginning of what would eventually become the major focus of the firm, the design of modern educational buildings.

In 1940, Charles M. Bradley, the son of Harold's S. Bradley, joined the firm after graduating from the University of Illinois School of Architecture. With the outbreak of World War II and the increasing chance of the United States involvement in the war, the firm was hired to rebuild and upgrade Camp Grant, an army training base that was located four miles south of downtown Rockford. Harold S. was hired as architectural designer, and Charles M. as chief purchasing agent. This was not the first time the firm had been involved with construction of the camp. In 1917, at the beginning of America's active military involvement in World War I, Charles W. had been hired to be supervising architect for its original design and construction. In 1921, the base was turned over by the Army to the Illinois National Guard for use for its summer training exercises. The 1940 scope of work included a total rebuilding of Camp Grant to include new recruiting facilities. Upon completion of the firm's, the base "became the nation's

¹³Sylvia Doyle, The Rockford Illinois National Guard Armory, 1999. p.13

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largest recruiting and reception center."¹⁴ Over 50,000 men were stationed there at one time, and 10,000 new recruits passed through each month. In 1943, when the demand for medical and prison facilities exceeded the demand for new recruits, the buildings were converted to a field hospital and training facilities for army medical units. After the war was over, the area that contained the camp's airport was given to Rockford to convert into a city airport. Over time, the majority of the buildings were dismantled or demolished. There are only a few World War II wooden barracks remaining today.

When the work at Camp Grant was completed, Charles M. went to Detroit to work for Edsel Ford, assisting in the design of war material production plants. In 1943, he enlisted in the Army Engineering Corps and soon after was designing camp installations. He served in Europe, taking part in the design and construction of the first permanent replacement bridge over the Rhine River in Germany. He was involved in the rehabilitation of many overseas hospitals, industrial plants, and the new construction of housing facilities for over a million prisoners of war.¹⁵

Bradley and Bradley continued to stay active throughout the war by designing ammunition and aircraft parts manufacturing plants and, in 1946, when Charles M. returned from Europe, he became a partner, replacing his grandfather Charles W., who retired the same year. The firm quickly became involved in the post-war building boom that included the design of industrial plants, commercial buildings, and housing projects. By 1948, Bradley and Bradley had started designing school buildings again as it had during the Depression. Numerous grade and high schools projects were built in Rockford, Hampshire, Marengo, Algonquin, and Beloit, Wisconsin.

The firm continued to design residential architecture through the 1940s, but its plans were now for modern ranch homes rather than the revival styles that had been popular before and between the first and second world wars. However, by the 1950s, its focus had moved away from residential and commercial commissions to school designs, where it remains today. In a 1997 article in *Business Profile*, the firm was described as

¹⁴ Sinnissippi Saga A History of Rockford and Winnebago County, ed. C. Hal Nelson. (Rockford, IL.: Winnebago County Illinois Sesquicentennial Committee, 1968), p.421

¹⁵ Interview with Charles M. Bradley, October 11, 2000.

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"....positioning itself to be a primary educational design firm in the next millennium"¹⁶
One of its more recent commissions includes the new Professional Development Center for Northern Illinois University in De Kalb, Illinois.

Because of their eclectic nature, the manor and coach houses represent Charles W.'s move from the late 19th and early 20th century Shingle and Craftsman styles to the fully evolved revival styles of the 1920s and 1930s. As can be seen from his design of the Rhinehart and Sherratt homes, which have stone and half-timbered exteriors, tile roofs, and brackets, initially Charles W. had a fondness for the Craftsman style. However, although the Indian Hill manor house and coach house contain Craftsman detailing they reflect a move away from his use of this earlier style which by the late teens, was no longer popular. The emphasis on the Colonial Revival in his design for Charles C. Barrett shows Charles W. Bradley's awareness of the direction residential design was moving. His design for Indian Hill pre-dates the significant number of revival style residences that he would design once in partnership with his son Harold under the name of Bradley and Bradley. Included in these more evolved designs is the c.1922 Charles F. Tritle residence on Harlem Boulevard in Rockford. The house is a fully developed Colonial Revival built from brick and has a symmetrical facade and flanking side porches. One of several Spanish Colonial Revival homes done by the firm is the Charles C. Spengler (date unknown) residence. The house is stucco with a tile roof and has round arched windows and doors. The three c.1928 Tudor Revival homes still standing on Bradley Road are masonry with metal casement windows and irregular rooflines.

The Country Place Era

From the Civil War until the 1930s America engaged in a period of great economic expansion. During the late 1800s and early 1900s great wealth was amassed by many of America's new industrial giants. Fortunes were being made from the extraction and processing of oil, lumber and coal. There was an explosion of manufacturing as the number of goods and their mass production skyrocketed. Increasing immigration helped to keep wages down, increasing the wealth of many American industrialists and businessmen even more.

¹⁶Linda Kleckowski, "Bradley and Bradley, A New Architectural Firm with A 110 Year Old History," Business Profile, (September/October), 1997.

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These men and their families were part of the upper and upper-middle classes who during the same time they were making their fortunes from the industrialization of America's cities, were looking for an escape from the consequences. Ever-increasing problems of overcrowding, noise, pollution, disease, and crime had made urban areas unattractive to many wealthy families. In response to the physical and visual blight on the landscape that many cities had become there was also a renewed interest in the protecting as well as experiencing and enjoying the unspoiled outdoors. This led to the reappearance of earlier and the creation of new, back-to nature movements and a new interest in and appreciation of outdoor life.

To escape the city, those who could afford to bought property and built rural retreats. Expanding railroad service initially provided convenient transportation to the country. By the late teens the automobile was widely available and provided more flexible and convenient transportation than the train. As a result, many country homes were built between 1890 and 1930 that Norman Newton in his book , Design on the Land, deemed the period the Country Place Era.¹⁷ They were part-time homes, that sometime became permanent, which provided a place for leisure and relaxation. The owner could enjoy numerous types of outdoor activities like picnicing, gardening, horseback riding and boating. These country places were also status symbols that allowed the newly rich to move into upper-class society. Mark Hewitt wrote in his book The Architect and the Country Place that "The country place flourished as a testament to the extraordinary gardening and land-conversation movement that swept the America during the first quarter of this [20th] century." ¹⁸ Publications such as Country Life in America and House and Garden provided all the information needed to participate in the life on the country place. Country Life took its cue from the British periodical of the same name which featured the life of the British gentry on their country estates These magazines featured articles on sports, leisure activities and even social behavior.

The country place was usually set within a large piece of land with formal gardens and large recreation areas for the enjoyment of the family and their guests. Outbuildings such as guest houses, servants' cottages, barns and garages were frequently located

¹⁷Norman Newton, Design on the Land, The Development of Landscape Architecture, Cambridge, MA: The Belknap Press of Harvard University Press, 1971. p.427-446

¹⁸Mark Alan Hewitt, The Architect and the Country House, 1890-1940, New Haven: Yale University Press, 1990. p.156

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on the grounds. The size of the main house on the country place generally ranged from large to palatial. Interiors could be lavish, or more modestly furnished, depending on the owner and his wishes. Typically designed by highly regarded architects, the earliest country homes were built in the Queen Anne and Shingle styles. By the early 1890s, when Biltmore, the Vanderbilt Estate in South Carolina, Tudor, French and Georgian architecture became popular. They remained so through the first three decades of the 20th century, but were more eclectic stylistic interpretations. Outbuildings could be in the same style as the main house, architect-designed, and as distinguished as the main house. The owner of the country place also looked to America's colonial past for inspiration.

As America moved out of the Victorian era, in addition to architectural style there were other trends that affected the design of the country place. These trends included rising construction costs, new building technology, a declining servant population requiring higher wages, and a less formal lifestyle. Based on contemporary critical writings, the most significant innovations occurred in the design of the house plan and the site plan.¹⁹ The many single-purpose rooms, basic to larger Victorian houses was being replaced by more multi-purpose rooms both in the main living and service areas. With fewer rooms, floor plans became simpler, less complicated and more efficient. An efficient floor plan also helped to reduce the number of servants needed to staff the house. "Saving labor was a preoccupation of the American country house."²⁰ By the turn of the twentieth century domestic labor had become scarcer than it had previously been, even though immigration had increased. Immigrants had provided the largest labor pool for domestic work, as most native-born Americans found it socially demeaning. Factory work in the cities offered better opportunities than domestic work. Another trend that affected the design of the country place was the inclusion of modern new domestic and mechanical technology. Owners incorporated new systems such as intercoms and built-in vacuums not only to reduce the number of servants needed but also to make the servants' lives as easy as possible.

As an example of an American country place, the Indian Hill Manor and Farm Historic District is an example of a large, but not opulent, country place. Immediately

¹⁹Ibid, 94

²⁰Clive Aslet, The American Country House, New Haven: Yale University Press, 1990.
p.101

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surrounded by large open lawns, the manor house is set on the highest point of this section of the district. The house's location and the orientation of the large porch on the northeast side of the house facing what once was an unobstructed view of the formal garden and the Kishwaukee River, clearly takes advantage of the natural topography. The 41 acres of woods and the lawns provided ample space for outdoor activities.

The combination of Colonial Revival and Craftsman features in the design of the manor house reflects the eclectic nature of early American country place architecture. It also demonstrates the affection for the Colonial Revival style among country place owners.

The overall plan of the manor house has an efficient design. On the first floor all the major living spaces can be reached from the centrally-located living hall. Though the formal living hall was a Victorian feature, in the manor house it is primarily for circulation purposes. The only other circulation spaces on the first floor are the short side and service halls. The living room, dining room and parlour can all be directly accessed from the living hall. It is a short walk from the front entrance, also in the living hall, into any of these three rooms. The location of the main staircase, and one of the basement staircases in the living hall, provide direct access to the second floor and the basement recreation room. The kitchen, accessed indirectly from the side hall, is a short distance from the parlour, the smoking room/office and the side entrance. The kitchen, via the butler's pantry, is an even shorter walk from the breakfast and dining rooms. The first floor plan of the service ell is compact and can be easily reached without going through any of the major living areas. Containing the kitchen, the ice room, the butler's pantry, and a short hall, there is little wasted space. The laundry, though in the basement, is directly below the kitchen and can be reached from either of the staircases in the service hall. The second floor is similarly efficient. All bedrooms and the service area can be accessed from a single, relatively short, L-shaped hall. The bedrooms are also all interconnected by bathrooms.

Taking advantage of newer building technology, the manor house and coach houses, originally plumbed for gas lighting, had electricity added before construction was completed. The manor house has gas light fixtures that were converted to electric. Most of the lighting fixtures and switches in the house are original. The original central hot water heating system with radiators is still in place and working order. There is an intercom system with phone boxes located throughout the house. There are also room buzzers that call to the kitchen where a call box indicates where the buzzer has been pressed. There is a built-in vacuum system that is still in place. The system has baseboard outlets and separate wall switches located throughout the house. The

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laundry room contains five large gas dryers in which clothes could be hung to dry. A tin-lined laundry chute goes from the second floor service hall directly into the laundry room.

The manor house was built using some of the time's most up-to-date construction materials. Rising construction costs and fire prevention were major concerns of the owner of the country house.²¹ Exterior walls are built of wire-cut brick and concrete, and the foundation of concrete block. The floors are poured concrete with a layer of structural clay tile below. There is also a steel I-beam that spans the width of the basement recreation room.

The Hobby Farm

One type of country place was the hobby farm, also known as the gentleman's farm. The hobby farm was a place to experience a return to America's agrarian life, which many Americans viewed with great nostalgia. Like other country places, its underlying purpose was relaxation, recreation and the pursuit of healthy outdoor activities. The hobby farm, however, had an additional component, the presence of active farm operations that included animal stock and crop raising. For the property owner, the idea of raising crops and livestock was a form of recreation.²² Most hobby farm owner were not concerned with making money and seldom did the farm actually pay for itself. There were some that did make a profit, but the number of these was small compared to those that did not. Some hobby farmer owners even held in disdain those that did seek to make a profit.

Horses, cows, sheep, pigs and chickens were among the typical animals kept on the hobby farm. Stock breeding became a very popular activity, often leading to the creation of stronger strains of animals, which benefitted the local farmers. Animals were often pedigreed, and breeding became a major pastime for the owners. Local competitions increased its popularity, giving businessmen the same feeling of competitiveness that they experienced in their other business activities. A dairy operation was "the pride of the farm group" as was a new concern for sanitary milk that

²¹Hewitt, p.118

²²Ibid, p.155

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developed during the late 19th century.²³

For the owner of the hobby farm, the magazine Country Life in America, offered advice on operating and managing the hobby farm. It had articles on breeding and purchasing animal stock, and carried advertisements for farm equipment and supplies.

The Indian Hill Manor Historic District is a fine representative example of a hobby farm. Charles Cook Barrett, a businessman from Chicago purchased the land in 1915 which was already being farmed.²⁴ Although the manor and coach house were built between 1916-1918, it is known from early land maps that the section of the district where both buildings are located had been crop or pasture land since at least 1859.²⁵ The section of the district that is now owned by the Winnebago County Forest Reserve was crop or pasture land up until it was donated to the National Land Institute in 1989. According to an 1886 map, the section of the district across South Bend had a farmhouse on it in by at least 1886 though it is believed that the existing farmhouse was built c.1875. There are no records indicating what contributing outbuildings existed when Barrett bought the property, or to determine the exact age of the other contributing buildings and structures. However, using existing historic research on Midwest farming structures, oral interviews, and a 1923 map of the farm section of the district, it has been determined that all contributing buildings had been built by 1923. This map shows that the location of the farm buildings within the farm complex has not changed since.

The layout of the working farm in the district contains many of the typical features of the small midwest farm from the late 19th century. The plan is not haphazard, but rather considers the site, the environment, farm life and operations in addition to issues of health and safety. The locations and relationships of the buildings and structures within this farm complex are functional and practical, as well as convenient. The distances between the barns, in addition to fire prevention, prevented cross-contamination of livestock and feed. The close proximity of the silos to the dairy barn, and the corn crib to the swine house were practical and convenient. The common-sense locations of the

²³Aslet, p.149

²⁴1915 Warranty Deed of land purchase between C. H. and Catherine Lewis, and Charles Barrett.

²⁵Topographical Map of Winnebago County, 1859. New York: H.F. Wallings, 1859.

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summer kitchen, directly next to the back door of the farmhouse, and a kitchen garden, which was in 1923 located where the automobile garage is now, enabled the farm family to have produce nearby.

Additionally, the location of the outbuildings within the Midwest vernacular farm complex was to take advantage of, or to reduce the effects, of the weather. Some outbuildings, for example chicken coops, often only had windows in walls with southern exposures to take advantage of warmer southwest winter sun and winds that kept the building warmer. A 1956 aerial photograph shows the existence of a chicken coop, and a much larger swine house, which was located where the current swine house is now.

All of the farm buildings and structures are vernacular types that are common in the Midwest. They do not have any particular stylistic features, but visually reflect each of their distinct utilitarian purposes as they had evolved in America by the twentieth century. The exterior design reflects the interior plan in the location of doors and windows. For example, the small windows in the horse barn provided light and ventilation to each of the stalls which were located along both sides of the building.

After her husband's death in 1918, Esta Barrett assumed management of the farm at Indian Hill. Hiring people to do most of the work, she ran a small dairy operation selling the milk to a local dairy for profit.²⁶ She also became very involved in breeding Holstein dairy cows, participating in, and winning local competitions with other farmers in the area. One of her friendly rivals was Ruth Hanna McCormick, the owner of Rock River Farms.²⁷

The closest and only known hobby farm the Indian Hill Manor and Farm Historic District was Rock River Farms, approximately 13 miles southwest of the district. The farm is located along the west side of the Rock River north of the town of Byron, in Ogle County. Though now divided up and owned separately, it was originally the hobby farm of Medill and Ruth Hanna McCormick of Chicago. Medill, of the famous McCormick Family of Chicago was, at one time, publisher of the Chicago Tribune. Later, he became both an Illinois state congressman and senator. Ruth Hanna McCormick the daughter of the powerful Ohio politician Mark Hanna was heavily involved in politics

²⁶Interview with James Hosington, December 10, 2000.

²⁷Interview with William J. Condon, October 16, 2000.

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herself and an Illinois congresswoman.

Established in 1913, at 2400 acres Rock River Farms was ultimately much larger than the Indian Hill Historic District. The property consisted of many small farms that were re-developed into separate farm operations within a larger complex. Rock River Farms, known as a "farm group", another name for a large hobby farm that consisted of a larger complex of farm operations, was designed by the "doyen" of farm group architects, Alfred Hopkins.²⁸ The farm was featured in the 1916 edition of his 1913 book, "Modern Farm Buildings". Hopkins, who had designed many other large hobby farms, primarily in New York, also well known for his designs for prisons located throughout the Northeast. He applied the same principles of efficiency and organization to his farm groups as he had to his prison designs.²⁹ His designs took into account the same practical concerns that the small vernacular farm did, but on a much larger scale. Rock River Farms consisted of a cohesive group of separate cattle, dairy, chicken, horse, and hog operations that were independent of each other.

There were numerous residential buildings within the boundaries of Rock River Farms, including a very large manor house designed in the Colonial Revival style. Others included three gatehouses, a large superintendent's house and a boarding house, also Colonial Revival in style. However, unlike the manor house at Indian Hill they were all built from wood and covered with wood clapboards. Unlike the vernacular outbuildings at the farm in the district, the outbuildings at Rock River Farms were also Colonial Revival in style for Hopkins believed that every farm building was entitled to be as architecturally "delightful" as the main house.³⁰

LATER HISTORY

In 1941, Esta Barrett transferred all of her property to her son, Harry Reed. She remained very active in civic activities and in Rockford society, retaining a membership

²⁸Aslet, p.146

²⁹Ibid, p.145

³⁰Alfred Hopkins, Modern Farm Buildings, New York: Robert M. McBride and Company, 1916.p.16

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at the Rockford Country Club until her death in an automobile accident in 1947. Harry and his wife Lillian continued to own the property until his death in 1959, when Harry's son Charles inherited the property.

In 1971, the 61.5 acre section of the district southeast of Kishwaukee Road and northeast of South Bend Road that contains the manor house and coach house was purchased from Charles Reed by William and Lucile Smeja. Lucile lives at the property today; William is deceased.

The Smeja Family has formed a foundation to protect the integrity of this section of the district. Future plans of the Smeja Homestead Foundation include turning the home and site into a local historic site that eventually will be open to the public. Working in tandem with the foundation is the Indian Hill Manor Arboretum project. The project was begun in 1999, its purpose to protect the existing natural habitat around the manor house and "to provide an opportunity to educate the public and enable further study of our natural environment."³¹ Plans include the restoration of the woods, which are overgrown, the installation of nature trails and the construction of a greenhouse.

Reed also owned the 146.5 acres that remained a working farm until his death in 1998. Today his son, Tim Farrell, who inherited most of the property upon Reed's death, remains the primary owner. The farm is leased to a tenant who continues to grow crops, though currently there is no livestock being raised.

In 1989, Charles B. Reed sold the 49.5 acres of the district that are northwest of Kishwaukee Road to the National Land Institute (NLI), a non-profit organization, for one dollar. The deed stated it was to be called the Indian Hill Forest Preserve, and that it will remain, in perpetuity, a forest preserve and for public recreation. In 1996, the NLI sold the acreage to the Winnebago County Forest Preserve for ten dollars. The same stipulations that applied to the initial sale apply to the donation to the Winnebago County Forest Preserve.

Today the Indian Hill Manor and Farm Historic District continues to reflect its period of significance. Unlike many other country places, including Rock River Farms, Indian Hill retained an earlier existing farm and added a manor house, rather than being designed

³¹Kim Smeja, Indian Hill Arboretum, unpublished, 1999. p.2.

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from the beginning as a complex. The Colonial Revival architecture of the manor house and the coach house, as originally built by Charles and Esta Barrett, have excellent integrity. The boundaries of the district, with two small exceptions, are the same as they were when it was owned the Barrett's originally did. Architect-designed, the 1916-1918 manor house remains an excellent example of an eclectic country house of the early 20th century combining the Colonial Revival style with Craftsman features. The farm, still an active working farm, still has its original layout and most of the original buildings and structures that existed when the property was owned by the Barrett family.

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VERBAL BOUNDARY DESCRIPTION

6901 Kishwaukee Road

Part of the East part of the Southeast fractional quarter of Section 20 and of the West part of the Southwest fractional quarter of Section 21 in Township 43 North of Range 1 East of the Third Principal Meridian, bounded as follows to wit: Beginning in the center of the highway running Northwesterly and Southeasterly through said quarter sections a point 9 chains and 45 links north 29 east from the Southwest corner of said Section 21; thence north 52 and 20 feet east along the Northerly line of the premises conveyed by Henry Agnew and wife to Ira E. Davis by deed dated March 2, 1885 and recorded in the Recorder's Office in Book 124 of Deeds, Page 523, 22 chains and 60 links, more or less, to the center of Kishwaukee River; thence downstream along the center of said Kishwaukee River, to the center of the public highway leading from Rockford to Oregon; thence Westerly and Southwesterly along the center of the last mentioned highway to the center of the highway first above mentioned; thence Southeasterly along the center of the last mentioned highway to the place of beginning, except in therefrom the Winnebago County Forest Preserve District property abutting and lying south of the road leading from Rockford to Oregon and lying west of the Kishwaukee River as described in deed recorded in Book 655 Page 550, in Winnebago County, IL.

Part of the Southwest quarter of Section 21, in Township 43 North, of Range 1 east of the Third Principal meridian, bounded as follows, to-wit: Beginning in the center of the highway running Northwesterly and Southeasterly through said quarter section at a point 9 chains and 45 links north 29 East from the Southwest corner of said Section 21; thence north 52 and 20 feet East 22 chains and 60 links more or less to the center of the Kishwaukee River; thence upstream South 8 East 19 chains and 82 links; thence South 20 and 30 feet East 2 chains and 15 links to the South line of said section; thence West to the center of the aforementioned highway; thence Northwesterly along the center of the aforementioned highway to the place of beginning in Winnebago County, Illinois.

Part of the West half of the Northwest quarter of Section 28, in Township 43 North, Range 1 east of the Third Principal Meridian, bounded as follows, to-wit: Beginning at the Northeast corner of the West half of the Northwest quarter of Section 28 aforesaid; thence South on the East line of the West half of the Northwest quarter of Section 28, to the center of the highway running Northwesterly and Southeasterly through said quarter section; thence Northwesterly along the center of the aforementioned highway to the North line of Section 28; thence Easterly along the North line of Section 28 approximately 1321.65 feet to the place of beginning, in Winnebago, Illinois.

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7057 Kishwaukee Road

Part of the East part of the Southeast fractional quarter of Section 20 and of the West part of the Southwest fractional quarter of Section 21 and of the Northeast Quarter of Section 29 and part of the West ½ of the Northwest ¼ of Section 28, all in Township 43 North of Range 1 east of the Third Principal Meridian, bounded as follows, to-wit: Beginning as the Southwest corner of said Section 21; thence North 29 degrees east along the Northerly line of the premises conveyed by Henry Agnew and wife to Ira E. Davis by deed dated March 2, 1885 and recorded in the Recorder's Office in Book 124 of Deeds, Page 523, 9 chains and 45 links, more or less to the center of the road (known as South Bend Road); thence Southeasterly along the center of said road to its intersection with the East line of the West ½ of the Northwest ¼ of Section 28; thence South on said East line to the South line of the Northwest ¼ of said Section; thence West on the South line of the Northwest ¼ of Section 28 and the South line of the Northeast ¼ of Section 29 to its intersection with the centerline of the road to Stillman Valley; thence Northeasterly along the centerline of said road to the intersection with the centerline of the road to Oregon (known as Kishwaukee Road); to its intersection with the road running Northwesterly and Southwesterly through said Section (South Bend Road); thence Southeasterly along the centerline of South Bend Road to the point of beginning; excepting therefrom the following described land: Part of the Northwest Quarter of Section 28, Township 43 North, Range 1 East of the Third Principal Meridian; beginning at the point in the centerline of the South Bend Road running Northwesterly and Southeasterly through said Quarter Section; which point bears South 84 degrees 22 feet 17 inches East 659.33 feet from the Northwest corner of said Section 28; thence South 00 degrees, 00', parallel to the West line of said Quarter Section 650.56 feet to an iron pin set in the line of a fence extending Easterly; thence South 89 degrees 45' 05" East 498.60 feet along the line of said fence and its extension to the centerline of South Bend Road; thence North 37 degrees 22' 29" West 821.37 feet to the point of beginning; situated in Winnebago County, State of Illinois.

Indian Hill Forest Preserve

Part of the East half of the Southeast fractional quarter of Section 20 and part of the West half of the Southwest fractional quarter of Section 21 and part of the East half of the Northeast quarter of Section 29 all in Township 43 North, Range q East of the Third Principal Meridian, Winnebago, County, Illinois bounded and described as follows: Beginning at a point on the East line of Section 20 which is one Thousand Nine Hundred Forty-Two (1942) feet North of the Southeast corner of sad section; thence North 48 degrees 46' 30" West a distance of Two Hundred Eighty-Four and Three Tenths (284.3) feet more or

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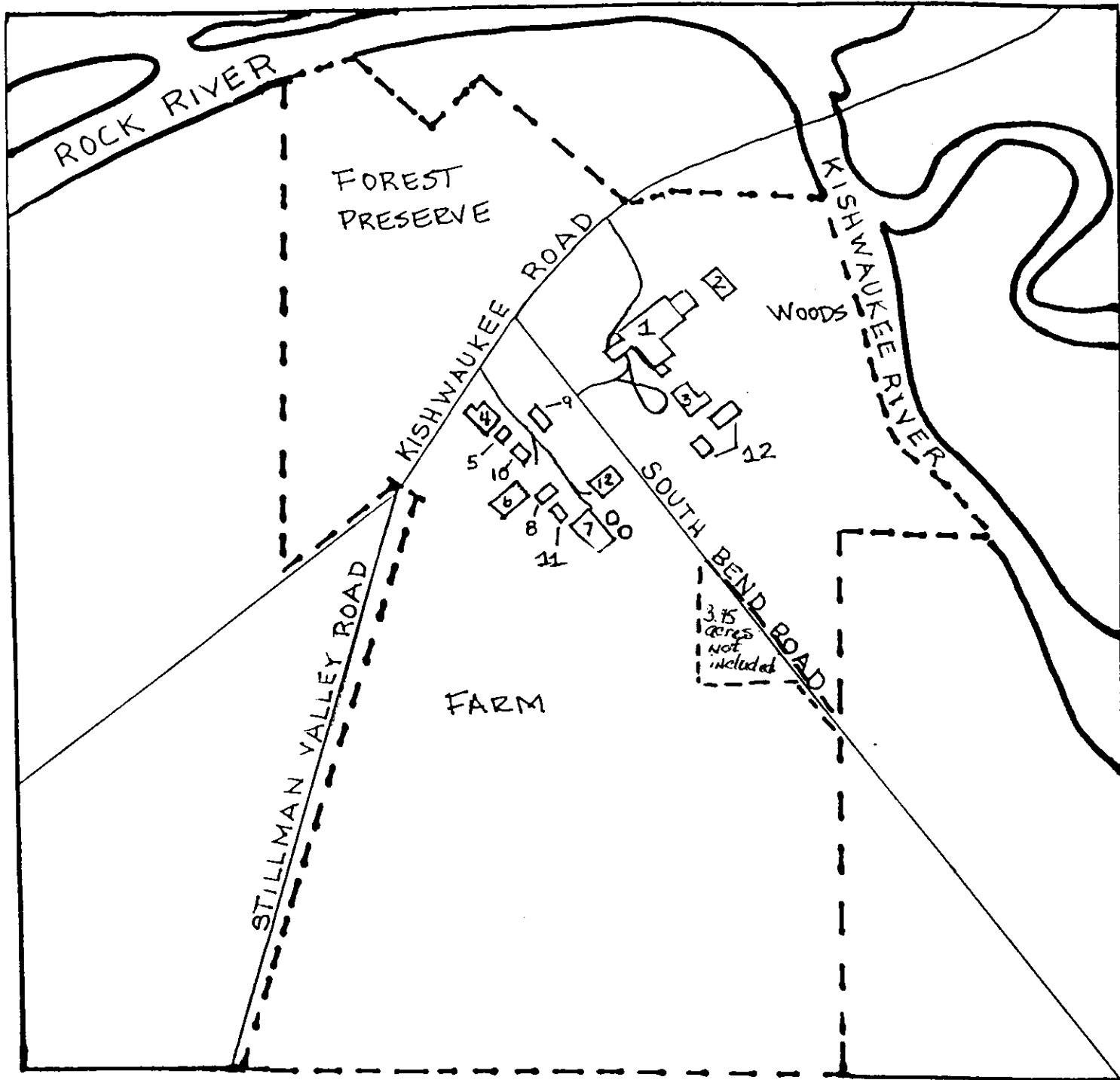
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INDIAN HILL MANOR AND FARM HISTORIC DISTRICT

less to a point Five Hundred Ninety-Two (592) feet Southeasterly of the Southerly bank of Rock River; thence South 41 degrees 13' 30" West a distance of Three Hundred Eighty (380) feet; thence North 48 degrees 46' 30" West a distance of Eight Hundred Eighty (880) feet, more or less to the Southerly bank of the Rock River; thence downstream (Southwesterly) along said Southerly bank to the West line of the East half of the Southeast fractional quarter of Section 20; thence South on said West line and on the West line of the East half of the Northeast quarter of Section 29 a distance of Two Thousand Four Hundred Eighty-Six and Twenty-Two Hundredths (2,486.22) feet, more or less to the centerline of the road leading from Rockford to Oregon (now designated County Highway 3, Kishwaukee Road and as shown on the Right of Way Plat for S.A. Route 3, Section 75 M.F.T. Recorded in Book 22 of Plats on Page 149 in the Recorder's office, Winnebago County, Illinois); thence Northeasterly along said centerline of said road running Northeasterly and Southwesterly through said Section 20 and Section 21 to a point where a line drawn from the point of beginning of this description and running South 48 degrees 46' 30" East intersects the centerline of said County Highway; thence North 48 degrees 46' 30" on said latter line to the point of beginning, situated in Winnebago, County, State of Illinois.

BOUNDARY JUSTIFICATION

The boundaries of the Indian Hill Manor and Farm District includes, with two exceptions, the original boundaries of the property as purchased by Charles C. Barrett in 1915. The exceptions are a 3.75 acre parcel along South Bend Road that was part of the working farm, and a six acre parcel that was part of the land that is now Winnebago County Forest Preserve. The current boundaries are as they appear on the accompanying site plan.

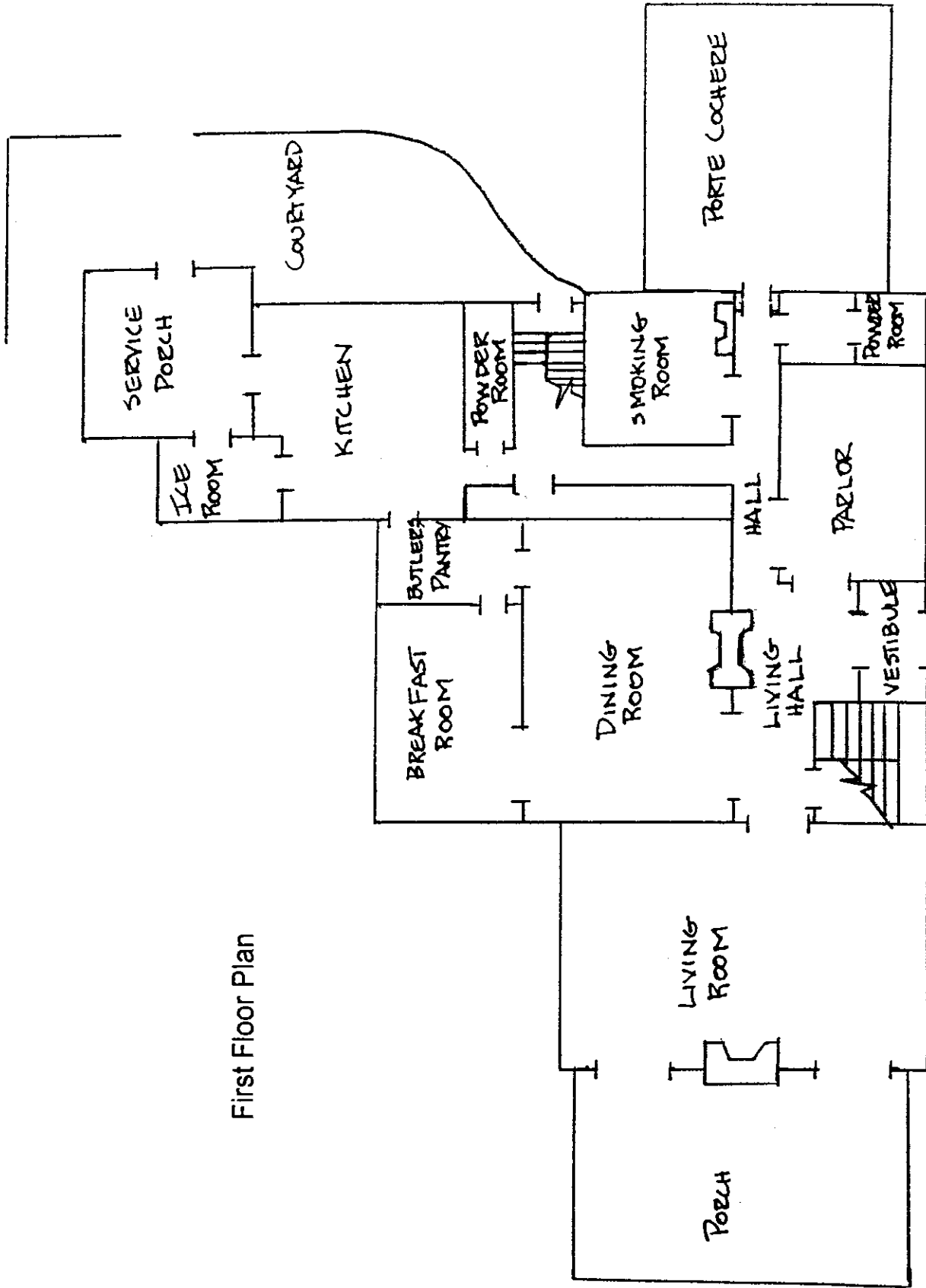


INDIAN HILL MANOR AND FARM HISTORIC DISTRICT SITE PLAN

Not to Scale

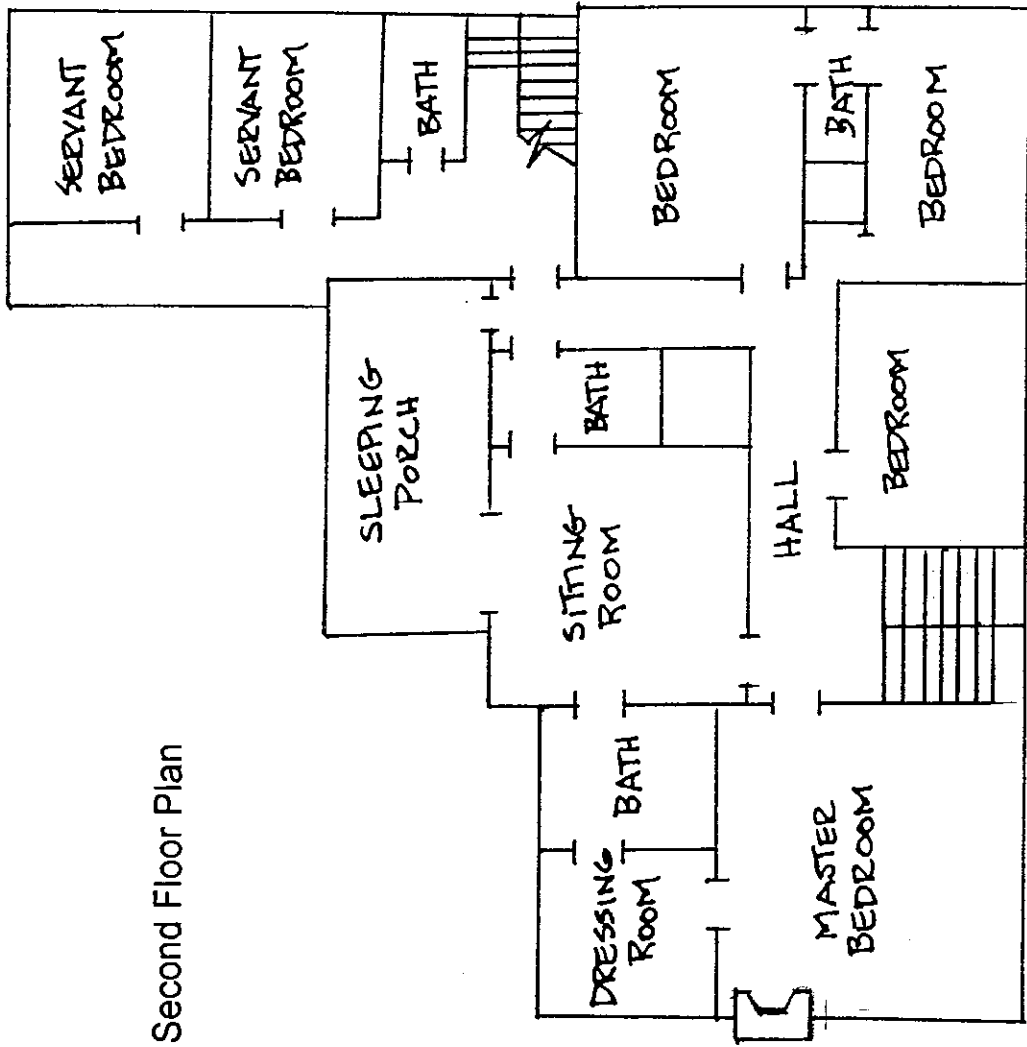
- | | |
|-------------------|----------------------------|
| 1. Manor House | 7. Dairy Barn and Silos |
| 2. Coach House | 8. Corn Crib |
| 3. Formal Garden | 9. Milk House |
| 4. Farmhouse | 10. Automobile Garage (NC) |
| 5. Summer Kitchen | 11. Swine House (NC) |
| 6. Horse Barn | 12. Storage Barn (NC) |





First Floor Plan

THE INDIAN HILL MANOR AND HISTORIC DISTRICT
 6901-7057 KISHWAUKEE ROAD, ROCKFORD, IL
 1916-1918
 Not to Scale



Second Floor Plan

THE INDIAN HILL MANOR AND HISTORIC DISTRICT
 6901-7057 KISHWAUKEE ROAD, ROCKFORD, IL

1916-1918

Not to Scale





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JUN 29 2001

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 6/18/01 THROUGH 6/22/01

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

GEORGIA, FULTON COUNTY, Martin Luther King, Jr. Historic District (Boundary Increase), Roughly bounded by Freedom Pkwy., John Wesley Dobbs Ave., Decatur St., Southern RR tracks, and I-75/85, Atlanta, 00000741, LISTED, 6/21/01
GEORGIA, HANCOCK COUNTY, Sparta Cemetery, N of jct. of Hamilton and Boland Sts., Sparta, 01000647, LISTED, 6/22/01
GEORGIA, TROUP COUNTY, Royal Theater, 301 E. Main St., Hogansville, 01000646, LISTED, 6/21/01
HAWAII, MAUI COUNTY, Gomes, Frank and Theresa, House, 32 Pakani Place, Makawao, 01000616, LISTED, 6/15/01
HAWAII, MAUI COUNTY, Hana Belt Road, Hana Hwy (HI 360), Pi'ilani Hwy (HI 31), Makawao vicinity, 01000615, LISTED, 6/15/01
ILLINOIS, COOK COUNTY, Oak Circle Historic District, 318-351 Oak Circle, Wilmette, 01000668, LISTED, 6/21/01
ILLINOIS, WINNEBAGO COUNTY, Indian Hill Manor and Farm Historic District, 6901-7057 Kishwaukee Rd., Rockford vicinity, 01000667, LISTED, 6/21/01
INDIANA, TIPPECANOE COUNTY, Park Mary Historic District, Roughly bounded by Union, Hartford, N. 6th, and N. 14th Sts., Lafayette, 01000617, LISTED, 6/15/01
IOWA, POLK COUNTY, Vail, Mrs. Marian D.--Prof. Charles Noyes Kinney House, 1318 27th St., Des Moines, 88001340, PROPOSED MOVE APPROVED, 6/21/01 (Drake University and Related Properties in Des Moines, Iowa, 1881--1918 MPS)
LOUISIANA, OUACHITA PARISH, First United Methodist Church, 101 N. 2nd St., West Monroe, 01000491, LISTED, 6/12/01
MASSACHUSETTS, HAMPDEN COUNTY, Agawam Center Historic District, 24-196 Elm St.; 551-1008 Main St., Agawam, 01000670, LISTED, 6/21/01
MINNESOTA, HENNEPIN COUNTY, Christ Church Lutheran, 3244 34th Ave. S, Minneapolis, 01000654, LISTED, 6/20/01
MISSOURI, ST. LOUIS INDEPENDENT CITY, Saint Louis Provident Association Building, 2221 Locust St., St. Louis (Independent City), 01000652, LISTED, 6/20/01
NEW JERSEY, ATLANTIC COUNTY, Weymouth Road Bridge, Weymouth Rd., Hamilton Township, 01000671, LISTED, 6/21/01
NEW YORK, COLUMBIA COUNTY, Reformed Dutch Church of Claverack, NY 9H, N of NY 23B, Claverack, 01000673, LISTED, 6/21/01 (Claverack MPS)
NEW YORK, WYOMING COUNTY, Java School No. 1, NY 78, Java Village, 01000672, LISTED, 6/21/01
NORTH CAROLINA, LENOIR COUNTY, CSS NEUSE (Ironclad Gunboat), 2612 W. Vernon Ave., Kinston vicinity, 00000444, LISTED, 6/11/01
NORTH CAROLINA, WATAUGA COUNTY, Vardell Family Cottages Historic District, 222 Grandfather Ave, 137, 187, 209 Chestnut Circle, Blowing Rock, 01000254, ADDITIONAL DOCUMENTATION APPROVED, 6/22/01
NORTH DAKOTA, WELLS COUNTY, Vang Evangelical Lutheran Church, 200 W. LeGrand St., Manfred, 01000674, LISTED, 6/21/01
PENNSYLVANIA, BEDFORD COUNTY, Schellsburg Historic District, Approx. centered on Pitt St., Market and Baltimore Sts., Schellsburg Borough, 01000677, LISTED, 6/21/01
SOUTH DAKOTA, CUSTER COUNTY, Grace Coolidge Memorial Log Building, 644 Crook St., Custer, 01000680, LISTED, 6/21/01
WASHINGTON, FERRY COUNTY, Creaser Hotel, 664 Church Ln., Republic, 82004211, ADDITIONAL DOCUMENTATION APPROVED, 6/22/01

ANNOUNCEMENTS:

The National Park Service's National Register of Historic Places today unveiled their newest online travel itinerary: Pipestone, Minnesota, featuring 30 historic places in Pipestone County. Located in the southwest corner of Minnesota, this area reflects a rich history of Native American quarrying, prosperity brought by the railroad and mining enterprises, and a distinctive natural landscape. The itinerary highlights the history of the region, from the sacred quarries of the Yankton Dakota, to architecturally stunning buildings constructed with the local red stone, which today still characterizes the city of Pipestone, as well as the near-by towns of Ihlen and Jasper. The importance of this city was recently recognized by the Preservation Alliance of Minnesota in May 2001 when Pipestone was designated as one of the 10 most endangered historic properties in the state. Check out Pipestone, Minnesota, and neighboring Ihlen and Jasper, all cities which have prospered from the quarrying and transportation of the red rock. From natural wonders painted by American artist George Catlin (1796-1872) to the region which inspired Henry Wadsworth Longfellow's epic poem, "Hiawatha," written in 1855, the online travel itinerary of southwestern Minnesota's treasures is worth a visit! Find this and other historic travel itineraries at: www.cr.nps.gov/nr